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Historical Performance Practices in Organ Works Before 1750 in Liège

By  
Tyler Andre Zimmerman

Presented to the Graduate Faculty of Claremont  
Graduate University in partial fulfillment of the  
requirements for the degree of Master of Arts in  
Music (Historical Performance Practices).

We certify that we have read this document and  
approve it as adequate in scope and quality for  
the degree of Master of Arts.

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2021

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Recognition is due to my family at home for agreeing to my weekly absences to attend class, during this master's degree that was spread over eight semesters from 2017 to 2021. A big help was the three hours per week of paid study-time-off provided by my employer Raytheon Technologies (formerly United Technologies), with the additional employee benefit of full tuition coverage during the music degree program. Music and STEM fields are related, and the study of music has certainly honed some skills that are useful in my aerospace job.

Although my interest in organ repertoire began at an early age, a study of organ performance did not begin, in earnest, until meeting the organist and *chef du choeur* (choral director) Patrick Wilwerth in Liège in 2010. After choir rehearsal at the *Église du Saint-Sacrement* in Liège, we all drank glasses of *Leffe Blonde* at the nearby *Taverne Aux Augustins*, where I revealed my lifelong interest in organ repertoire and my preexisting keyboard skills. Present in the tavern with us was Wilwerth's friend, Pierre Radoux, an organist and local pharmacist in Liège who deserves acknowledgment for giving me the keys to a church organ at the *Église Protestante de Liège Lambert-le-Bègue*. It is here that I began to teach myself organ, having always wanted to play the organ solo from Nobuo Uematsu's *Dancing Mad*, the opening *Allegro vivace* of Widor's Fifth Symphony, and anything by Max Reger.

After returning to the United States, my parents are acknowledged for finding a good deal on an electronic Allen theater organ from a thrift shop in Pennsylvania, which I used as a practice instrument. A few months later, while working at Northwestern University, I began taking lessons from Prof. Margaret McElwain Kemper, a Fulbright Scholar and past National President of the American Guild of Organists. Her intelligent teaching got me to the level of playing the

*Orgelbüchlein* by J. S. Bach, within a single academic year. Immediately afterward, I took two years of weekly lessons from Prof. Wayne Wold at Hood College in Maryland, who recounted meeting famous film directors and first families while he was organist at the Camp David presidential retreat. I am grateful to him for equipping me with the skills to make my foray into playing church services as a professional.

The three professors on my thesis committee at CGU deserve special mention. Prof. Robert Zappulla<sup>1</sup> served well as my committee chair, due to his expertise in historical performance practices. His courses instilled in me the ability to locate and evaluate sources of historical evidence, and thereby to formulate and justify performance decisions. The courses taught by Prof. Nancy van Deusen<sup>2</sup> were incredibly insightful and revealed how music relates to everything else in the world. Her teachings inspired in me the confidence to apply different perspectives, including my own, to the analysis of music, and this thesis benefited as a result. Serving as the functional chair of my thesis committee is my organ teacher, Prof. Carey Robertson.<sup>3</sup> She has such an intuitive understanding of the practical aspects of organ performance that her performance advice should be captured in print, someday, for the benefit of all organists. Many of her performance recommendations over the years were captured in this thesis, along with supporting historical evidence.

Moving backwards in time, this thesis idea might never have happened without the privilege of living and working in Liège, Belgium from 2010 to 2012. During that time, Prof.

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1. Prof. Zappulla dissertated with Paul Op de Coul and Rudolf Rasch. Rasch in turn has two doctorates, one in psychology with John A. Michon (who has an honorary doctorate from the University of Liège) and one in musicology from Utrecht University.

2. Prof. van Deusen dissertated with Hans Tischler, and Tischler had two doctorates in musicology, one in Vienna and another with Leo Schrade at Yale.

3. Prof. Robertson completed her doctorate in organ performance with Cherry Rhodes. Rhodes in turn studied organ performance with Alexander McCurdy, Jean Guillou, Karl Richter, and Marie-Claire Alain.

Edwin De Pauw<sup>4</sup> of the University of Liège chemistry department is acknowledged for hiring me as an analytical chemist, via an FNRS (*Fonds National de la Recherche Scientifique*) postdoctoral fellowship. In fact, the two fields of analytical chemistry and historical performance practices bear much in common, such as focuses on precision and practical execution.

More recently, during preparation for this thesis, the librarian Stéphanie Fruzzetti of the *Bibliothèque du Conservatoire royal de Liège* (Royal Conservatory of Liège Library) is acknowledged for providing copies of the manuscript scores of the organ works in this thesis. The 1996 thesis that was done at the University of Liège about the composer Hubert Renotte was provided directly to me by its author, Michèle Isaac. Pierre Gouin, the editor of the *Editions Outremontaises* on IMSLP, is acknowledged for his advice on obtaining performance editions. In California at the Honnold Mudd Library of the Claremont Colleges, special thanks is due to the subject librarian, Dr. Holly Gardinier, for discussions regarding the thesis topic and for assistance with locating sources.

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4. Prof. De Pauw can trace his academic lineage, via three steps, to Arnold Eucken who in turn dissertated with Walther Nernst of the well-known Nernst equation.

## Contents

Acknowledgments .....	iii
<u>Part I—Background Chapters</u> .....	1
Chapter 1—Introduction and Overview .....	1
Purpose .....	1
Number, Length, and Purposes of These Works .....	2
Thesis Overview .....	3
Chapter 2—The History of Organ Music in Liège .....	5
Chapter 3—Historical Performance Practices and Organ Repertoire .....	14
The Field of Historical Performance Practices .....	14
Controversy and Defending the Purpose of Historical Performance Practices ...	17
Historical Performance in Organ Repertoire .....	19
<u>Part II—Historical Performance Practices in Liégeois Organ Works</u> .....	26
Chapter 4— <i>Échos</i> (1617) by Gerardus Scronx .....	26
Background .....	26
<i>Écho</i> in G by Scronx (Performance Practice) .....	29
<i>Écho</i> in F by Scronx (Performance Practice) .....	38
Other LFCL Pieces by Scronx (Performance Practice) .....	39
Highlights of Performance Practice Recommendations in Scronx .....	40
Chapter 5— <i>Pièces d'orgue</i> (1695) by Lambert Chaumont .....	41
Background .....	41
Ornamentation and the <i>Port de voix</i> (Performance Practice) .....	45

The <i>Allemandes</i> (Performance Practice) .....	52
The <i>Chaconnes</i> (Performance Practice) .....	58
The <i>Gigues</i> (Performance Practice) .....	61
Other Miscellaneous Considerations (Performance Practice) .....	63
Highlights of Performance Practice Recommendations in Chaumont .....	65
Chapter 6— <i>Livre d’orgue</i> (1710) by Thomas Babou .....	66
Background .....	66
<i>Livre d’orgue: Fantasia des trompettes basses et hautes</i> (Performance Practice) .....	70
<i>Livre d’orgue: Another Fantasia des trompettes basses et hautes</i> (Performance Practice) .....	77
<i>Livre d’orgue: Pièce de cornet</i> (Performance Practice) .....	81
<i>Livre d’orgue: Fantasia du cornet</i> (Performance Practice) .....	83
<i>Livre d’orgue: Prélude du Salve Regina</i> (Performance Practice) .....	86
<i>Livre d’orgue: Pièce par M. Babou</i> (Performance Practice) .....	90
<i>Livre d’orgue: Other Pieces of Note</i> (Performance Practice) .....	92
Highlights of Performance Practice Recommendations in Babou .....	95
Chapter 7— <i>Pièces de clavecin</i> (1749) by Hubert Renotte .....	96
Background .....	96
<i>Pièces de clavecin: Prélude</i> (Performance Practice) .....	100
<i>Pièces de clavecin: Duo</i> (Performance Practice) .....	107
<i>Pièces de clavecin: Duo Da capella</i> (Performance Practice) .....	109
<i>Pièces de clavecin: Fuga à 2</i> (Performance Practice) .....	111



<i>Pièces de clavecin: Pastorella</i> (Performance Practice) .....	112
<i>Pièces de clavecin: Other Pieces of Mention</i> (Performance Practice) .....	117
Highlights of Performance Practice Recommendations in Renotte .....	118
Chapter 8—Conclusions and Future Directions .....	119
Appendix A—European Degree Equivalency .....	121
Appendix B—Discography of Organ Works .....	122
Appendix C—Organ Scores of Scronx, Chaumont, Babou, and Renotte .....	124
Appendix D—Lecture Recital .....	126
Appendix E—Lecture Recital Program .....	148
Appendix F—Lecture Recital Bibliography .....	150
Bibliography .....	153

## PART I—BACKGROUND CHAPTERS

### CHAPTER 1

#### INTRODUCTION AND OVERVIEW

##### **Purpose**

The organ solo works composed before 1750 in Liège (a city in present-day Belgium) exhibit a broad range of stylistic influences, beginning with Dutch, then French, then finally Italian styles, and these styles are often blended in these works. Only four composers meet the criteria of spending their entire lives in the Liège area before 1750, and who also composed pieces that are idiomatic for the organ. These four composers are Gérard (Gerardus) Scronx (early seventeenth century), Lambert Chaumont (c.1635-1712), Thomas Babou (1656-c.1740), and Hubert Renotte (1704-c.1745). Today, organ works by these composers are rarely performed, as revealed by a scarcity of recordings (small list in Appendix B), and a scarcity of performance edition scores (list in Appendix C). Despite their neglect, these works have merit, with the musicologist Willi Apel praising Chaumont's works as having "melodious imagination, good taste, and solid technique."<sup>1</sup> Therefore, these works should be revived, and this requires that organists play them.

When learning each new piece of music, an organist is confronted with a host of performance decisions, such as which stops to pull out, how quick the tempo should be, whether the tempo is free or strict, whether trills start on the main note or upper note, whether a passage should be played smoothly legato or sharply articulated, and so forth. Such performance decisions are more complicated when there is a fusion of Dutch, French, and Italian styles, such

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1. Willi Apel, *The History of Keyboard Music to 1700*, trans. Hans Tischler (Bloomington: Indiana University Press, 1972), 735.

in the works in this thesis. Therefore, this thesis attempts to fill in the gulf that exists between the notes on the page and a musically intelligent performance. In the musical score, the aspects of musical notation such as the meter, tempo indications, ornamentation, and other such *figurae* do not, with utter exactitude, reveal how to perform the piece of music. Filling in this gulf is enabled by considering appropriate historical evidences that will help today's organist make historically accurate performance decisions. By easing the ability to make performance decisions, this thesis will hopefully convince organists to experiment with these pieces at the organ console, thereby benefiting the organists and their audiences alike.

### **Number, Length, and Purposes of These Works**

The quantity of music by these four composers is somewhat substantial, with one *écho* by Scronx (approx. 3 minutes long), 111 pieces by Chaumont (approx. 2.5 hours total), up to 70+ pieces by Babou including some anonymous pieces by either Babou or his assistant Jean Buston (approx. 2 hours total), and 5 pieces by Renotte (approx. 10 minutes total). There are 60+ pieces in Renotte's *Pièces de clavecin*, but not all of them are intended for organ, and it is hard to draw the line between organ and harpsichord pieces, but if the majority are assumed to be adaptable to the organ, this yields about 1.5 hours of music. Furthermore, many of the anonymous *échos* in the Scronx manuscript are thought to be by Scronx, giving roughly 1 hour of music. Thus, for all four composers, the total is about 7 hours of organ solo music.

For these organ solo works, the norm is short single-paged pieces of around 30-90 seconds long, with the majority of them used as versets (short, often sacred organ pieces) in church services. Of these works, the longest pieces are 5-6 minutes long, such as the multi-movement pieces of Babou or Renotte's theme and variations pieces.

Why were these organ solo pieces written? The music of Scronx is non-liturgical (being modeled after the non-liturgical works of the influential Dutch composer Jan Pieterszoon Sweelinck). In contrast, Chaumont's pieces are short versets for liturgical use. Some of the pieces in the Babou manuscript are liturgical (e.g., *Tantum Ergo* and *Salve Regina*), and some are non-liturgical. Finally, Renotte's pieces are non-liturgical because they are mostly harpsichord works. While the distinction is made, in this thesis, between liturgical and non-liturgical organ music, it is likely that the non-liturgical pieces were used in church services as well.<sup>2</sup>

## Thesis Overview

In this thesis, Chapter 2 explores the history of organ solo music in Liège from its beginnings to the present day. One of the questions explored is why there are only four composers before 1750 in Liège who wrote organ solo music.

Chapter 3 introduces the field of historical performance practices (HPP), explains the purpose of using historical evidence to make performance decisions, and ends with background on performance considerations that are specific to organ repertoire. Chapter 3 is the last introductory chapter.

Chapters 4-7 focus on historical performance practices in the organ works of the four Liégeois composers, in chronological order by their first date of publication. These four works are the *Échos* (echos) of Scronx (1617), the *Pièces d'orgue* (organ pieces) of Chaumont (1695), the *Livre d'orgue* (organ book) of Babou (1710), and the *Pièces de clavecin* (harpsichord and

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2. Émilie Corswarem, "The Liber fratrum cruciferorum Leodiensium and the Dissemination of Organ Repertoire in the Netherlands during the Seventeenth Century," in *Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries: A Collection of Essays in Celebration of Peter Philips's 450th Anniversary*, ed. David J. Smith and Rachelle Taylor (New York: Routledge, 2013), 38. "Undoubtedly these pieces served as non-liturgical music in the context of Christian worship."

organ pieces) of Renotte (1749). Thus, these works approximately span the entire Baroque era from 1600 to 1750. Each of these chapters is divided into three sections of Background, Historical Performance Practices, and Highlights of Performance Practice Recommendations. The last of these sections serves as a summary of recommendations that can be quickly consulted before experimenting with these pieces at the organ bench.

Chapter 8 lists conclusions and future directions, based on the discoveries in this thesis. In this thesis, space does not permit for the analysis of every organ piece written by these four composers, but this thesis provides significant inroads towards this goal.

Appendix A provides the author's European degree equivalency, in line with the rhetoric of Aristotle's *Ethos*, and in place of an author's CV that is often found at the end of a thesis. Regarding the four composers in this thesis, Appendix B lists the recordings of their organ solo works (out of print LP recordings are left out of the list, which are rare and not available for purchase). Appendix C lists their original manuscript scores, facsimile editions, and modern performance scores. Incidentally, all of the musical examples in this thesis are images that were taken from the manuscript scores in Appendix C. The Appendices D, E, and F present a graduate-level lecture-recital in outline format, the topic of which is entirely unrelated to the rest of the thesis, except by being on the historical performance practices of organ repertoire. The lecture includes pieces by four composers, including Dieterich Buxtehude (c.1637-1707), Louis-Nicolas Clérambault (1676-1749), J. S. Bach (1685-1750), and Max Reger (1873-1916). The pieces in the lecture outline are presented in chronological order, by their date of composition. A theme of the recital is the performance decisions in these organ works based on historical evidence, but another theme is the influences "on and by" J. S. Bach.

## CHAPTER 2

### THE HISTORY OF ORGAN MUSIC IN LIÈGE

The importance of the city of Liège in music history is highlighted by the dedication of an entire article to the city in *Grove Music Online*, which nicely covers the history of Liège in a musical context.<sup>3</sup> After a general introduction, this thesis chapter compliments the *Grove* article by concentrating on Liégeois organ works and the cultural background in which they were written.

The four composers in this thesis lived and worked for most, or all, of their lives in the city of Liège. The wide river Meuse flows through the city, and the term *Mosan* is used in the fine arts world to refer to paintings, sculptures, and architecture from the Meuse river valley. The city has a 1,500 year recorded history, with multinational influences on its musical environment. During the Medieval era, the city was an important cultural center, as “Flanders and the bishopric of Liège were among the most urbanized areas in northwest Europe until the mid-twelfth century and possibly as late as 1500.”<sup>4</sup> The prince-bishopric of Liège was one of the largest prince-bishoprics in the Holy Roman Empire. In Liège, the *princes-évêques* (prince-bishops) served dual roles as Catholic bishops along with the powers of a sovereign over financial and military matters, although these powers were balanced against a council of local elites.<sup>5</sup>

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3. Philippe Vendrix, “Liège (Flem. Luik),” *Grove Music Online*, *Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.16624>; accessed 29 January 2021.

4. Catherine Saucier, *A Paradise of Priests: Singing the Civic and Episcopal Hagiography of Medieval Liège*, Eastman Studies in Music (Rochester, NY: University of Rochester Press, 2014), 207, <https://www-jstor-org.ccl.idm.oclc.org/stable/10.7722/j.ctt4cg5z1>.

5. Roeland Goorts, “The Balance of Power in the Principality of Liège,” chap. 2 in *War, State, and Society in Liège: How a Small State of the Holy Roman Empire survived the Nine Year's War (1688-1697)*, *Avisos de Flandes* 17, ed. Werner Thomas (Leuven: Leuven University Press, 2019), 65, <https://www-jstor-org.ccl.idm.oclc.org/stable/j.ctv9hvr2>.

The high density of cathedrals and collegiate churches in the city, along with the “extraordinary size and wealth of its clerical population earned Liège international acclaim, from the sixteenth century onward, as a ‘paradise of priests’.”<sup>6</sup> Catholicism has a centuries-long history in Liège, including a strong influence of the Counter-Reformation, and the prohibition by the Council of Trent (1563) against flashy (i.e., non-accompanimental) solo organ music in church services.<sup>7</sup> It is interesting, then, that only fifty-four years later in 1617 the Liégeois composer Gérard Scronx, being influenced by the non-liturgical organ compositions of the Dutch composer Jan Pieterszoon Sweelinck, produced a Liégeois manuscript of flashy solo organ music.

Such multinational influences were common at that time,<sup>8</sup> because in 1617 Liège “was then the seat of a large diocese and an imperial Principality, itself an enclave located at the place where three territories, those of the Spanish Netherlands, France and the United (Dutch Protestant) provinces bordered one another.”<sup>9</sup> Besides the geographical proximity of Liège to other cultures and influences, many music students studied abroad and brought stylistic influences back to Liège, starting in the late fourteenth century and continuing well into the eighteenth century and beyond. The music students either stayed abroad or returned home to Liège, bringing with them the musical styles of France and Italy, mainly, along with the styles of other countries.

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6. Saucier, *Paradise of Priests*, 4.

7. K. G. Fellerer and Moses Hadas, “Church Music and the Council of Trent,” *The Musical Quarterly* 39, no. 4 (Oct. 1953): 578.

8. Wayne Leupold, *Volume 11: The Netherlands 1575-1700*, Historical Organ Techniques and Repertoire 11, ed. Calvert Johnson (Colfax, NC: Wayne Leupold Editions, 2012), 6-9.

9. Corswarem, “The Liber fratrum cruciferorum Leodiensium,” 31.

Of the four Liégeois composers in this thesis, Scronx was a *Croisier* (brethren of the crutched friars), Lambert Chaumont was a monk and became a priest of the *Carmelite* brethren, Thomas Babou was a church organist without being an ordained clergy member, and the last composer in this thesis Hubert Renotte was also a church organist without being ordained clergy. Employment of these early Liégeois organ composers may have involved both church and palatial environments, because “In Liège, musicians can be seen to have circulated from the collegiate churches to the cathedral and from the cathedral to the palace, whenever extra musicians were needed for particular ceremonies. On holy days of the liturgical calendar, and under exceptional circumstances, choral and instrumental personnel would be modified to fit the occasion.”<sup>10</sup>

Besides the four composers in this thesis, who together constitute the entirety of organ compositions in Liège before 1750, why is there otherwise an absence of early organ works from Liège? After all, the employment records indicate that there were many organists who worked, since the late 1500s, in Liège at the Saint-Lambert Cathedral and the Saint-Jacques Church. The aforementioned 1617 manuscript by Gérard Scronx is the first organ solo music to appear in Liège, because “before Sweelinck, composers from the Low Countries (Belgium included) had only very rarely contributed to the keyboard repertoire, in contrast to choral music where their position was pre-eminent.”<sup>11</sup>

Indeed, Liégeois choral music survives from much earlier times, such as the motets of the Liégeois composer Johannes Brassart (c.1400-1455) in the mid-1400s.<sup>12</sup> In fact, there were many

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10. Corswarem, “Liber fratrum cruciferorum Leodiensium,” 44-45.

11. Jon Laukvik, *Historical Performance Practice in Organ Playing: An Introduction Based on Selected Organ Works of the 16th-18th Centuries* (Carus: Stuttgart, 1996), 131.



Liégeois organists who declined to compose organ works and only composed choral works.<sup>13</sup> A small sampling of these Liégeois organists includes Andreas d'Ath (active years 1622-1630) who wrote two books of motets,<sup>14</sup> Lambert Pietkin (1613-1696) whose output includes chamber music and about forty motets,<sup>15</sup> Daniel Danielis (1635-1696) who composed about one hundred vocal works,<sup>16</sup> Henri-Denis Dupont (1664-1727) who wrote nine anthems and a *Te Deum*,<sup>17</sup> Jacques-George Lelarge (1713-c.1793) none of whose compositions survives,<sup>18</sup> and Georges-Henri Wenick (c.1718-c.1760) who wrote several masses.<sup>19</sup> All of the composers in this list served as organists at churches in Liège, and yet no organ solo works, and no harpsichord works, survive by these composers.

This raises the question about any lost organ works by these composers, waiting to be discovered. Well, in 1973, such a lost manuscript of organ works came to light, being found in an unexpected part of the Liège Conservatory Library collection. Based on the watermarks on the manuscript paper, the manuscript must have been written (i.e., scribed) in between 1686 and

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12. Peter Wright, "Brassart [Brassar, Brassart, Brasart, Brassant], Johannes," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.03861>; accessed 29 January 2021.

13. Luc Ponet, organist, *In Organis et in Discantu: Music from the County of Loon & the Principality of Liège*. Luc Ponet and Ensemble Utopia. Etcetera KTC1622, 2018, compact disc. <https://music.amazon.com/albums/B07KGLQ4Z7>. This recording gives examples of how the organ interacted with vocal forces in Liège and Wallonia in the seventeenth century.

14. José Quitin, "Ath, Andreas d'," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.01458>; accessed 29 January 2021.

15. James Muse Anthony, "Pietkin, Lambert," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.21731>; accessed 29 January 2021.

16. Catherine Cessac, "Danielis, Daniel," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.07174>; accessed 29 January 2021.

17. Philippe Vendrix, "Dupont, Henri-Denis," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.08351>; accessed 29 January 2021.

18. Philippe Vendrix, "Lelarge, Jacques-George," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.16367>; accessed 29 January 2021.

19. José Quitin, "Wenick, Georges-Henri," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.30112>; accessed 29 January 2021.

1720.<sup>20</sup> The organ solo manuscript was analyzed by Delville in the 1970s, who notes that there are ninety-six versets of music in eight suites. Who was the author? As candidates for authorship, Delville considers Thomas Babou, his assistant Jean Buston, or Lambert Chaumont. Based on stylistic analysis, Delville eliminates Babou. There are only two works known in Babou's 1710 manuscript that are by Buston, and such a scarcity of examples suggests that it is not easy to tell if Buston is the author of the anonymous manuscript. After considering that this anonymous manuscript could be Chaumont's long-lost first *Livre d'orgue* (Chaumont's second work survived and is analyzed in this thesis), Delville's stylistic analysis negated this possibility, in favor of an unknown composer. Other than the small sampling of five versets (*plein jeu*, *trompette basse*, *duo*, and two Italian style versets) that Delville published in a journal annex (available online),<sup>21</sup> the music in this anonymous manuscript remains completely unpublished.<sup>22</sup> Yet another anonymous manuscript of harpsichord and organ music of possible Liégeois origin, being written around 1690 to 1720, is located in the *Bibliothèque Nationale de France* in Paris.<sup>23</sup> A future direction of the discoveries in this thesis could be the analysis of such anonymous manuscripts, from a performance practice perspective.

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20. Jean-Pierre Delville, "Un livre d'orgue manuscrit d'auteur inconnu (Fonds du Conservatoire royal de Musique de Liège)," *Bulletin de la Société liégeoise de Musicologie* 2 (January 1973): 2-5, <https://popups.uliege.be/1371-6735/index.php?id=2792>.

21. Jean-Pierre Delville, "Supplément musical – Quelques pièces du Livre d'orgue Rés.35.A du Fonds du Conservatoire royal de Liège," *Bulletin de la Société liégeoise de Musicologie* 2 Supplement (January 1973): 1-3, <https://popups.uliege.be/1371-6735/index.php?id=2802>.

22. Terence Charlston, "Concealed Within? Liturgical Organ Music in the Selosse Manuscript," *The Organ* 89 (August 2010): 16, <https://www-proquest-com.ccl.idm.oclc.org/docview/744501729>. This is yet another manuscript, discovered at a second hand book shop in England, called the Selosse manuscript that could be connected to Liège because the Selosse family was also present in Liège.

23. Caroline Cradock, "A Study of Selected Manuscript Sources of French Organ Music of the 17th and Early 18th Centuries, with Particular Reference to the Organ Mass" (PhD diss., The University of Edinburgh, 2007), 72.

Besides the anonymous manuscripts, and besides the Liégeois organists who apparently wrote only choral music, where else can one turn to find Liégeois organ solo music? One place to look is in harpsichord works, usually entitled *livre de pièces de clavecin* (book of harpsichord pieces),<sup>24</sup> to find organ pieces or harpsichord pieces that are adaptable to the organ. The Liégeois harpsichordist, organist, and composer Jean-Noël Hamal (1685-1752) was born in Liège in the same year as J. S. Bach, and he lived most of his life in Liège. His harpsichord works seem to be unpublished,<sup>25</sup> except for an annex (available online) in the journal *Revue de la Société liégeoise de Musicologie* that contains a small sampling,<sup>26</sup> and some additional Hamal pieces are in an annex of Hubert Renotte's *Pièces de clavecin*. These small collections of Hamal's harpsichord works show a two-voice texture throughout, which is not particularly suited to the organ, but can conceivably be played on the organ. It could be a future direction of this thesis to obtain the rest of Hamal's harpsichord manuscripts for further analysis.

The composer Henri Du Mont de Their (c.1610-1684) studied briefly in Liège and wrote organ works, but he spent most of his life in Maastricht and in France, and the manuscript scores of his works are found mostly in French libraries. In contrast, the four composers in this thesis created manuscript scores that are housed in the Liège Conservatory library. It is for these reasons that Du Mont was not chosen for this thesis, although the registration of Du Mont's *allemandes* is discussed with reference to those of Lambert Chaumont, in the Chaumont chapter

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24. Michèle Isaac, "Hubert Renotte, musicien liégeois du XVIII<sup>e</sup> siècle" (master's thesis, Université de Liège, Belgium, 1996), 17, Chart. This nice chart lists many eighteenth century harpsichordist composers in Wallonia and Flanders.

25. José Quitin, "Notre supplément musical – Quatre pièces pour le clavecin de Jean-Noël Hamal," *Bulletin de la Société liégeoise de Musicologie* 64 (January 1989): 28-29, <https://popups.uliege.be/1371-6735/index.php?id=1350>.

26. José Quitin, "Quatre pièces pour le clavecin de Jean-Noël Hamal (1709-1778), Conservatoire royal de Musique de Liège, Fonds Terry," *Bulletin de la Société liégeoise de Musicologie* 64 Supplement (January 1989): 1-6, <https://popups.uliege.be/1371-6735/index.php?id=1358>.

of this thesis. The same logic of spending very little time in Liège applies to the organ works of Johannes Ciconia (c.1370-1412) and Simon Lohet (c.1550-1611), as to why these composers are not included in this thesis, but see Appendix B for recordings of their organ works.

So far, this chapter focused on the cultural milieu surrounding the four composers chosen for this thesis (Scronx, Chaumont, Babou, and Renotte), and other possible sources of Liégeois organ music that remains to be discovered, analyzed, and published. From the context provided in this chapter, it should be clear why these four composers were chosen—these four composers, plus Babou’s assistant Jean Buston, constitute the entirety of solo organ music composed in Liège before 1750—other than the unpublished anonymous manuscript, of course. Furthermore, modern editions are still in-print and available for purchase for these four composers, including free scores on IMSLP for Scronx, Chaumont, and Babou (but not for Renotte). Part of the purpose of this thesis is to revive the organ works by these four composers, which is easier to achieve with the availability of in-print modern editions, increasing their likelihood of performance.

Who are the organ composers in Liège after 1750? While not necessarily under the purview of this thesis topic, for those readers who are interested in what happened in between Renotte and present day, in terms of Liégeois organ compositions, this brief section fills in that chronological gap. Moving forward in time, the last composer in this thesis, Hubert Renotte, died in 1745 only five years before what is considered the end of the Baroque era. Later in 1794, the Liège Revolution, which was concurrent with the French Revolution, put a halt on organist employment with the destruction of the Saint-Lambert Cathedral and its three-manual organ. The *Conservatoire Royal de Liège* (Royal Conservatory of Liège) was founded in 1826, where one of

the earliest students was the organist, composer, and Liège native César Franck (1822-1890) who studied at the Liège Conservatory from 1830-1835, after which he moved to Paris to study with Reicha and Zimmerman.<sup>27</sup> Franck wrote approximately a dozen organ works. The same year in which Franck began to study at the Liège Conservatory, 1830, is the same year that the Kingdom of Belgium was founded.

Also in the nineteenth century, the organist and composer Auguste Wiegand (1849–1904) was born in Liège and studied at Liège Conservatory, and he was later a professor there. He was the “city organist” of Sydney, Australia, at one of the largest organs in the world from 1891-1900, with six thousand people attending his farewell recital in a venue that only had space for four thousand. He was knighted in Belgium in 1900, and then he played at the dedication of an organ at Brown University. Soon after, he spent his last days playing an organ in Oswego, New York.<sup>28</sup> Wiegand wrote a fascinating programmatic work for organ called *The Storm Idylle*.<sup>29</sup>

Moving forward in time, the organist and composer Joseph Jongen (1873-1953) was born in Liège, entered the Liège Conservatory at age seven, and spent much of his life in Liège and Brussels as a professor. Jongen is remembered, most of all, for his organ compositions.<sup>30</sup>

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27. John Trevitt, rev. by Joël-Marie Fauquet, “Franck, César(-Auguste-Jean-Guillaume-Hubert),” *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.10121>; accessed 29 January 2021.

28. *Biography and List of Organ Recitals Given by Auguste Wiegand, the Celebrated and Popular Belgian Organist, from the Year 1878 to the Year 1903* (Oswego, N.Y.: Times Book and Job Print, 1903), 38-50; and Jean-Pierre Felix, *Le Chevalier Auguste Wiegand (1849-1904): “The famous Belgian musician and organist of the City of Sydney”* (Bruxelles: [publisher not identified], 2001), 1-262.

29. Auguste Wiegand, *No. 2. The Storm, Idylle* (London: The Vincent Music Company, 1901), [https://imslp.org/wiki/The\\_Storm\\_\(Wiegand%2C\\_Auguste\)](https://imslp.org/wiki/The_Storm_(Wiegand%2C_Auguste)).

30. John Scott Whiteley, “Jongen, (Marie Alphonse Nicolas) Joseph,” *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.14472>; accessed 29 January 2021.

Two years younger than Jongen was Gaston Marie Dethier (1875-1958) who was born Liège, studied at the Liège Conservatory, and was organist at the *Église Saint-Jacques de Liège*. He later taught at Juilliard in New York, while helping to found the American Guild of Organists. He composed organ solo works in a “free pianistic and orchestral style of organ playing,” which are rarely performed today.<sup>31</sup>

Ten years younger than Jongen was the organist and composer Guy Weitz (1883-1970), who was born in Verviers (only twenty-one miles from Liège and located in the Liège province) and who studied in Liège and Paris before becoming a professor at the Liège Conservatory.<sup>32</sup> He was later an organist in England. Interestingly, there is no *Grove Music Online* article about Weitz, but he wrote two organ symphonies among other organ solo works.

Later, the twentieth century French-born organist and composer Jeanne Demessieux (1921-1968) was a professor at the Liège Conservatory from 1952 until her death in 1968, and she wrote several multi-movement organ works that are somewhat popular today.<sup>33</sup>

Given the stronger legacy of Liégeois organ works written after 1800, by the famous César Franck and others, the neglected early Liégeois organ works by Scronx, Chaumont, Babou, and Renotte deserve more attention, and they should be revived.

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31. Vernon Gotwals, rev. by Judi Caldwell, “Dethier, Gaston M(arie),” *Grove Music Online*, *Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.A2087332>; accessed 29 January 2021; and Gaston M. Dethier, *Gaston Dethier’s Organ Compositions Volume 1* (New York: J. Fischer & Bro., 1902), [https://imslp.org/wiki/Organ\\_Compositions\\_\(Dethier%2C\\_Gaston\\_Marie\)](https://imslp.org/wiki/Organ_Compositions_(Dethier%2C_Gaston_Marie)).

32. Guy Weitz, *Guy Weitz and Joseph Jongen: Complete Organ Works*, Peter van Velde, Aeolus AE11091, 2016, compact disc, <https://www.prestomusic.com/classical/products/8188694--guy-weitz-and-joseph-jongen-complete-organ-works>.

33. Felix Aprahamian, rev. by Paul Hale, “Demessieux, Jeanne,” *Grove Music Online*, *Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.07533>; accessed 29 January 2021.

## CHAPTER 3

### HISTORICAL PERFORMANCE PRACTICES AND ORGAN REPERTOIRE

#### **The Field of Historical Performance Practices**

Before a discussion of organ performance practices, it is first useful to present a broad overview of the historical performance practices (HPP) field. Alternative names for HPP include historically informed performance (HIP), the authenticity movement, period performance, and early music performance. Briefly, as a definition, HPP uses historical evidence to inform performance decisions.

The types of historical evidence could include autograph scores in a composer's hand, a composer's written correspondence, period treatises on performance topics, reviews of public performances by critics, payment records showing the number of performers involved, extant instrument installation or maintenance contracts, records of musical instrument sales that include descriptions of the instrument, knowledge about period musical instrument building, extant period musical instruments, the acoustical properties of extant performance venues, the size of period performance venues, extant concert programs, paintings of musical performances, and audio recordings made by the composer or by someone close to the composer's cultural time and location.

These evidences are not of equal strength when making authentic performance decisions. Stronger evidence of authenticity is when the composer explicitly states performance instructions, but composers are not always so direct. Somewhat less strong evidence is from historical performance treatises that were written in the same cultural time and location as the musical work under consideration, where the treatise can reveal performance conventions. In

contrast, many modern editions of scores tend to be less historically authentic, due to liberal editing and disregard of historical evidence. Furthermore, some period performance ensembles are not genuine about their adherence to historical evidence, where the “presence of a conductor in repertory such as Mozart’s piano concertos is clearly motivated by some other force than historical faithfulness, since these pieces were originally directed by the soloist.”<sup>34</sup>

What are some specific performance questions that HPP tries to answer? One can imagine using the above-listed types of evidence to discover the number of string players on each part in Beethoven symphonies, whether flutes were more likely to be made from wood or from metal for a given piece, whether organ pipes were more likely to be made from wood or metal, the number of singers on each part in J. S. Bach’s choral works, whether the performance pitch was A-natural (440 Hz) or A-natural (415 Hz, the standard Baroque pitch used today) or some other pitch, if using vibrato is stylistically appropriate, the types of material used to make the strings of a violin or the strings of a harpsichord, the order of movements in a work (e.g., in Mahler’s Sixth Symphony), which stops to pull out for an organ piece, and many other performance decisions.

In one intensive example, fundamental chemistry research was used to understand the physical reasons behind the unique sounds of seventeenth and eighteenth century Stradivarius string instruments, including a characterization of the chemical composition of mineral preservatives in the violin or cello varnishes, the wood density,<sup>35</sup> and many similar studies by Joseph Nagyvary.<sup>36</sup> Such studies may give a broader understanding of the activities of other

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34. Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction* (Cambridge: Cambridge University Press, 1999), 157.

35. Hwan-Ching Tai et al., “Chemical Distinctions Between Stradivari’s Maple and Modern Tonewood.” *Proceedings of the National Academy of Sciences of the United States of America* 114, no. 1 (January 2017): 27-32, <https://www.pnas.org/content/114/1/27>.

36. Joseph Nagyvary, Renald N. Guillemette, and Clifford H. Spiegelman, “Mineral Preservatives in the Wood of Stradivari and Guarneri.” *PLOS ONE* 4, no. 1 (2009): e4245,



historical luthiers, allowing for more historically accurate musical instruments to be used in increasingly authentic performances.

Turning to the history of the HPP field itself, since the 1970s the HPP field has become more important in Western musical performance.<sup>37</sup> Closer to today, a 2009 article in *Early Music America*, entitled “Where to Study Early Music in the U.S. and Canada,” lists twenty-four universities that offer HPP programs.<sup>38</sup> Ensembles using period instruments are now seen all over the world, including period ensembles like the Academy of Ancient Music and the Orchestra of the Age of Enlightenment.

HPP topics are about as limitless as the musical repertoire is large, so this section of the chapter must necessarily be an inch deep and a mile wide. The reader is, therefore, referred to the large coverage of HPP topics available<sup>39</sup> from books<sup>40</sup> and peer-reviewed journals.<sup>41</sup>

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<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2621340/>.

37. John Butt, “Authenticity,” *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.46587>; accessed 25 January 2021; and Roland Jackson, “Performance styles” in *Performance Practice: a Dictionary Guide for Musicians* (Routledge: New York, 2005), 300.

38. “Where to Study Early Music in the U.S. and Canada,” *Early Music America* 15, no. 3 (Fall 2009): 23-49, <https://www-proquest-com.ccl.idm.oclc.org/scholarly-journals/where-study-early-music-u-s-canada/docview/222745300>. This list of HPP universities includes Claremont Graduate University (CGU). At CGU, retired music professor Roland Jackson wrote *Performance Practice; a Dictionary Guide for Musicians*. CGU is also the host of the peer-reviewed journal *Performance Practice Review*.

39. Colin Lawson and Robin Stowell, *The Cambridge History of Musical Performance* (Cambridge: Cambridge University Press, 2012).

40. Roland Jackson, *Performance Practice; a Dictionary Guide for Musicians* (Routledge: New York, 2005).

41. The journals *Early Music* (Oxford University Press), *Performance Practice Review* (Claremont Graduate University), and *Early Music America* (formerly *Historical performance: the journal of Early Music America*).

## **Controversy and Defending the Purpose of Historical Performance Practices**

The purpose of HPP, unfortunately, has been defined by some as creating an exact replica of the historical performance, which is a rigid and unattainable goal for the most part. Others have introduced more wiggle room, by defining the purpose of HPP as realizing the composer's intentions, which is not as rigid as trying to achieve an exact replica of a historical performance. Realizing the composer's intentions is only part of the real purpose of HPP, where the other purposes include exploration of performance matters, development of new performance skills, and critical thinking.

Taking an example of the number of choral singers in Bach's St. Matthew Passion. The double chorus in this work likely had an impressive sonic effect on its audience. However, because of the smaller numbers of singers in Bach's day, our modern ears and eyes are not equally impressed by these smaller sized choruses, because our ears are jaded by exposure to the massive choral forces in Romantic and Modern era works. Thus, part of the composer's intentions likely included making a big sonic impression on the audience, but the small choral forces would not be equally effective today, which some have termed "cultural inauthenticity." On the other hand, a competing intention of the composer was likely a sonic clarity that is more easily achieved with smaller vocal forces. So, this results in a Catch-22 or a trade-off between sonic impression and sonic clarity. This is a trade-off that did not exist during Bach's day, because smaller vocal forces achieved both goals simultaneously. This is one example where realizing the composer's intentions cannot be blindly equated with using the same number of vocal forces as the composer originally used. Critical thinking reveals that cultural authenticity also figures into the composer's intentions. Nevertheless, a decision must be made, where it is

easier for our ears to become less jaded, compared to achieving sonic clarity with a large ensemble of voices and the balance issues this causes against the number of instruments in the orchestra. Therefore, a likely solution is to use a smaller number of vocal forces, or a compromise of a medium number of voices. Overall, a blind adherence to historical facts must take a back seat to the critical and contextual evaluation of those historical facts.

Despite the inability to prove the degree to which composers actually adhered to their own performance instructions, and an inability to perfectly replicate historical performances, HPP has nevertheless “opened up a wide range of possibilities for new ways of performing and hearing and, shorn of its claims to ‘authenticity’, represents an attitude to performance that, at its best, is both vital and invigorating.”<sup>42</sup> In his book, Butt agrees that HPP “simply cultivates more practical knowledge of the past, arousing curiosity and giving the opportunity to develop new skills. In all, this seems to parallel Nietzsche’s contention that history is useful insofar as it serves the purposes of life.”<sup>43</sup> To summarize these views, HPP reveals performance possibilities that the performer may not have considered, and therefore HPP inspires artistic freedom rather than stifles it.

The HPP approach in this thesis is to reveal the historical facts, followed by their contextual analysis, finally giving a range of performance decisions that are possible within a set of historically-based constraints. The goal is that the music can be performed and the audience can experience it *sub specie aeternitatis*—in its essential nature.

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42. Butt, “Authenticity,” *Grove Music Online*.

43. John Butt, *Playing with History: the Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 57.

## Historical Performance in Organ Repertoire

Since the time of the oldest extant organ music in the Robertsbridge Codex in the 1300s,<sup>44</sup> organ performance practices have changed over time. For example, the articulated style of the Baroque era contrasts with the legato style of the Romantic and Modern eras. Other organ performance practice topics include articulation, tempo, registration, dynamics, pitch/tuning, temperament, fingering, pedaling, ornamentation, embellishment, phrasing, rhythmic freedom/agogics, *notes inégales*, and venue acoustics. Some of these topics are more foundational than others. For instance, articulation is a foundational topic that is sometimes discussed by itself, but articulation also figures into discussions of ornamentation and of *notes inégales*. Therefore, in the interest of brevity, some background on the three important topics of pitch/temperament, registration, and articulation will now be presented in this chapter.<sup>45</sup>

One of the more difficult performance topics to reproduce in modern performances is temperament. Many organs in the Baroque era used meantone temperament, whereas most modern organs are in equal temperament, just like most modern pianos are in equal temperament. Reproducing meantone temperament would require a large construction project, where the thousands of organ pipes are re-tuned. Or, meantone could be used on an electronic organ, but such organs are not historically relevant because they did not exist in the Baroque era. While an advantage of equal temperament is allowing for more distantly related keys, the advantage of meantone is creating “especially in chromatic passages, particular moments of tension, which do not happen with modern tuning.”<sup>46</sup>

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44. Willi Apel, *History of Keyboard Music*, 24.

45. The end of this chapter includes citations to relevant literature about the remaining topics that were not discussed in this chapter, and some of these additional topics are introduced, as needed, in the subsequent chapters.

46. Laukvik, *Historical Performance Practice in Organ Playing*, 100.

The same argument about fundamental construction changes would apply to realizing Baroque pitch, with the modern performance pitch (A-natural at 440 Hz) and the modern-defined standard Baroque pitch (A-natural at 415 Hz). Such a pitch change would also require a large construction project. Some extant Baroque era organs in Europe retained the meantone temperament and the historical pitch, but such organs are even rarer in the United States. Compared to the topic of temperament, registration is more easily recreated on modern organs.

Registration is a performance decision that, by definition, must be made when performing an organ piece, otherwise no stops are pulled out and no sound happens. Luckily, to aid in such decisions, many composers left registration instructions for their pieces.

Regarding registration, a review of the families of organ pipes is appropriate. There are four families of organ stops, including the principals, flutes, strings, and reeds. What makes a flute pipe produce a flute sound is the pipe scaling, which is the ratio between the diameter and length of a pipe. Flute pipes have a large scaling ratio, with large diameters compared to their lengths. String stops have pipes of narrow scaling with smaller diameters. Between the flute and string stops are the principal stops with intermediate diameters.

Besides scaling, another quality of organ pipes is their lengths. Principal pipes tend to come in lengths of 32', 16', 8', 4', and 2', where the 8-foot pipe is considered to be at ordinary pitch, the 16' pipe is an octave below the 8', the 4' pipe is an octave higher, and the 2' pipe is two octaves higher, etc. Some pipes are at fractional lengths, such as the  $2\frac{2}{3}'$  length, and these are called mutation stops. Mutations, such as the *Nazard*  $2\frac{2}{3}'$  and *Tierce*  $1\frac{3}{5}'$  stops, are usually in the flutes family, and these mutation stops produce tones above the pitch associated with the organ key being played, such as a third interval above the pressed key. One common type of

mutation is the *Nasard* at 2-2/3' that produces a twelfth interval (equivalent to an octave plus a fifth interval) above the played key on the keyboard. Some stops include many mutations, and these are called mixture stops, which are part of the principals family. Finally, the reed family of pipes mimics either reed or brass instruments through various mechanisms.

Regarding registration, the great variety of organ builders means that each organ has its own unique list of stops. Fairly often, a stop that is indicated by a composer is not available on the instrument at hand. In such cases, a similar stop can be substituted, which is usually a stop at the same pitch and in the same family. For example, the *Voix humaine* 8' stop (human voice stop) and the *Regal* 8' stop are both 8-foot reed pipes with short resonators,<sup>47</sup> but the *Regal* 8' appears more often and can be used as a substitute. A similar example is the *Cromorne* 8' stop and the *Trompette* 8' stop, both of which are 8' reed pipes of similar construction that can be substituted for one another, in cases where only one of them is available.

Registrations that use combinations of stops are sometimes given names. One such combination of stops is the North European *pleno* registration, which is a combination of the principal chorus (i.e., principal stops at 16', 8', 4', and an *Octave Quint* 2-2/3' that is a principal mutation, if present) plus mixture stops in the manuals, along with a similar registration in the pedal division.<sup>48</sup> Another combination is the French *plein jeu* that contains the principal chorus, mixtures, and flutes in the manuals and pedal.

Another combination is called the *coronet*, which is used as a solo voice, and it contains principal and flute stops with mutations, where the mutation stops reinforce the harmonic series

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47. Peter Williams, "Regals [regal] (Fr. *régale*; Ger. *Regal*; It. *Regallo*)," *Grove Music Online*, Oxford Music Online, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.23059>; accessed 25 January 2021.

48. Laukvik, *Historical Performance Practice in Organ Playing*, 137.

of the non-mutation principals or flutes. For example, the standard French *cornet* solo voice contains the following five stops, *Bourdon* 8', *Prestant* 4', *Quarte de Nasard* 2', *Nasard* 2-2/3', and *Tierce* 1-3/5'.<sup>49</sup> These are all flute stops, except for the *Prestant* that is a principal stop. Sometimes these five are combined into a single drawknob stop called a *Cornet V*, where the "V" Roman numeral signifies the five ranks of pipes (a rank is a row of pipes containing one pipe for each key on the keyboard). Alternatively, when the *cornet* stops are divided into separate drawknob stops, one for each rank, it is called a *cornet décomposé* (decomposed *cornet*).

There are many "flavors" of *cornet* solo voice, with some varieties using a *Flûte* 4' in place of a *Prestant* 4' stop. Further flavors include using only some of the five stops, such as only the three highest pitched stops, namely the *Flûte* 2' (or *Quarte de Nasard* 2'), *Nasard* 2-2/3', and *Tierce* 1-3/5' stops. On the other hand, six rank *cornets* also exist where a *Larigot* 1-1/3' is added to the standard five stops of the *cornet*. In either case, the end result is a sound that mimics the ancient *cornet* instrument (a type of reed instrument) that had many overtones. The *cornet* combination is often used as a solo voice in organ music due to its piercing sound compared to the softer accompaniment registrations. Additional types of combination registrations exist, but they will be defined, as needed, when they are encountered in this thesis. Overall, the broad range of registration possibilities and their sounds is seemingly endless.

Some modern editors create performance editions that disregard the registration instructions of the composer, in favor of their own registrations. Furthermore, many organists view registration decisions as entirely under the performer's control, without regard for historical accuracy. Such a view is a mistake, because French classical style composers wrote movements

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49. G. A. Audsley, *Organ-Stops and Their Artistic Registration* (Mineola, NY: Dover Publications, 2002), 74.

that are designed to be used with specific, idiomatic registrations. It is true that registration substitutions are allowed when a desired stop is not available, but it is apparent when sitting down at an organ console to experiment with registrations, that registrations are dispositive and distinctive features of a performance that are not to be ‘taken lightly.’

Articulation is an important topic for organ performance, because the organ can sustain tones without volume decay, but only while the key is pressed. Therefore, there is a beginning, middle, and end to each note that is played on an organ (called the attack, tone, and release).<sup>50</sup> The beginning of a note may have a degree of chiff, which sounds like a strong attack at the beginning of a note. In technical terms, the “presence of inharmonic components at relatively high frequencies in the first few milliseconds corresponds to the ‘chiff’ at the start of the note.”<sup>51</sup> Many flute stops have relatively low levels of chiff, resulting in a smooth attack, while principal stops have more chiff. Cutting little nicks in the metal near the mouth-opening of the pipe helps to reduce the chiff as wind pressure travels through the mouth-opening. Thus, if substituting stops, in cases where a desired stop is not present, the degree of chiff should be taken into account. Another factor that applies to the attack at the beginning of the note is the speed with which the key is pressed, and the speed of the concomitant release.<sup>52</sup>

Articulation breaks, i.e. brief silences, help the note following the silence to be heard more easily. This is even more the case if the preceding note was at the same pitch. Articulation breaks are placed just before the start of a new measure, to emphasize the start of the new measure, as analogous to verbal punctuation silences (commas or periods) when speaking a text

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50. Laukvik, *Historical Performance Practice in Organ Playing*, 23.

51. Murray Campbell and Clive Greated, “Transient,” *Grove Music Online*, *Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.28270>; accessed 25 January 2021.

52. Laukvik, *Historical Performance Practice in Organ Playing*, 24.



aloud. These silences help to demarcate the beginning of new sentences. Similarly in music, articulation breaks demarcate the beginning and ending of musical phrases, where the breaks are sometimes called “grammatical accents.”<sup>53</sup>

The above topics (registration and articulation) are the most important topics regarding the remaining chapters of this thesis. Many other performance topics will be discussed in this thesis (ornamentation, embellishment,<sup>54</sup> fingering, *notes inégales*, agogics, etc.), but in the interest of this chapter’s brevity the reader is referred to other excellent introductory sources on these topics. One such source, which is like a bible of HPP organ topics because it is based on evidence from historical treatises, is the book series *Historical Performance Practice in Organ Playing* by Jon Laukvik. It has three volumes, where volume one covers the sixteenth, seventeenth, and eighteenth centuries, volume two covers the Romantic Period, and volume three covers the twentieth century.<sup>55</sup> Another comprehensive source of HPP organ topics is a thirteen volume series called *Historical Organ Techniques and Repertoire: An Historical Survey of Organ Performance Practices and Repertoire* by the series editor Wayne Leupold. An excellent introduction to French classical style practices is *The Language of the Classical French Organ* by Fenner Douglass that includes convenient charts of registration instructions from French classical organ composers. Douglass’s charts allow visually comparing the registrations that were used by these composers. Other registration treatises by George Audsley, Bédos de Celles, Stevens Irwin, and Peter Williams, among others, are useful to consult, and such sources are all

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53. Laukvik, *Historical Performance Practice in Organ Playing*, 57.

54. Robert Donington, “Embellishment,” *Grove Music Online*, *Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.08765>; accessed 25 January 2021.

55. All three volumes by Laukvik are originally in German, and the first two volumes have been translated into English. Volume three is due for an English translation, but this has been delayed due to the global pandemic.

summarized within a free online resource called the *Encyclopedia of Organ Stops* (<http://www.organstops.org/>) by Edward Stauff. This online encyclopedia is a work in progress but is fairly complete, providing an interactive learning experience of audio samples of individual organ stops and stop combinations.

## PART II—HISTORICAL PERFORMANCE PRACTICES IN LIÉGEOIS ORGAN WORKS

### CHAPTER 4

#### ÉCHOS (1617) BY GERARDUS SCRONX

##### **Background**

The *Liber Fratrum Cruciferorum Leodiensium* (Book of the Croisiers of Liège)<sup>1</sup> is more easily referred to by the acronym LFCL.<sup>2</sup> It is a 1617 manuscript adorned by beautiful calligraphy that contains fifty-four pieces of organ music. The copyist of the manuscript was a Croisier (Crutched Friars or cross-bearing brethren, sometimes also spelled as Crosier). The Croisiers were a Roman Catholic religious order in Northern Europe having priories (monasteries) erected from Germany to England.<sup>3</sup> In Liège, the Croisiers were established in 1273 and existed until 1796 when the order was suppressed in Liège. A few years later in 1817, the Church of the Crutched Friars was demolished, and the LFCL manuscript made its way from the Croisiers library into the collection at the newly founded University of Liège<sup>4</sup> where it remains today. In the LFCL manuscript, the name Gerardus Scronx “appears, ornamented in red ink, after piece [30] (and not in the title!),”<sup>5</sup> suggesting that Scronx was the copyist. Most scholars state that Scronx was also the composer of this *écho* and the copyist<sup>6</sup> of the entire

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1. Gérard Scronx. “Liber Fratrum Cruciferorum Leodiensium,” score, 1617, Manuscrit 153, Bibliothèque de l’Université de Liège, <https://donum.uliege.be/handle/2268.1/4415>.

2. *Liber Fratrum Cruciferorum Leodiensium*, ed. Jean Ferrard (Bologna: Ut Orpheus Edizioni, 2008), viii.

3. Thurston Dart, “The Organ-Book of the Crutched Friars of Liège,” *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* 17, no. 1/4 (1963): 22, <https://www.jstor.org/stable/3686298>.

4. Dart, “Organ-Book of the Crutched Friars,” 23.

5. Ferrard, *Liber Fratrum*, xxxiii.

6. Dart, “Organ-Book of the Crutched Friars,” 25-27. The blind organist William Huet served as the organist of the Crutched Friars in Liège from 1610 to 1624, but his blindness precludes him from being the copyist of the LFCL manuscript. It has been hypothesized that Scronx was Huet’s organ student.

manuscript of fifty-four pieces. Given the clarity of the manuscript, the copyist likely took several years to create the manuscript, and the end date, 1617, appears in ink after the very last piece.<sup>7</sup> The earliest music it contains is by Andrea Gabrieli that was first published elsewhere in 1593, so the manuscript was likely created over several years between 1593 to 1617.

The LFCL is an important manuscript because it contains some of the first written organ registrations, it is entirely non-liturgical music, it contains *unica* of some composers, and it shows some of the first examples of *échos*, *récit de tierce*, and *basse de trompette* pieces that would later enter the French classical style (even though these *récits* are called *échos* in this manuscript).<sup>8</sup> The manuscript includes other pieces called *fantasias*, some of which are actually toccatas. Almost one quarter of the fifty-four pieces are *échos*, but the word *écho* in piece titles is used loosely here, referring both to genuine *échos* with repeated passages and to other solo *récit* pieces.

The manuscript is multicultural and contains pieces by Dutch, Italian, English, German, and Liégeois composers, with nine composers in all.<sup>9</sup> The likely reason for such a multi-national selection of pieces is due to Scronx's voyages to nearby Brussels,<sup>10</sup> where foreign musicians and composers often circulated between the Brussels court and Brussels churches.<sup>11</sup> Attributions to

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7. Géry Dumoulin, "Scronx, Gérard," in *Dictionnaire des compositeurs de Belgique du Moyen Âge à nos jours*, ed. Thierry Levaux (Ohain-Lasne, Belgium: Éditions Art in Belgium, 2004), 564. Here it is also suggested that Scronx was William Huet's organ student.

8. Bernard Foccroulle, "Le 'Liber Fratrum Cruciferorum Leodiensium' (1617) contiendrait-il les premiers récits de cornet et basses de trompette?" *Bulletin de la Société liégeoise de Musicologie* 45 (April 1984): 24, <https://popups.uliege.be/1371-6735/index.php?id=1813>.

9. The fifty-four pieces in the LFCL manuscript include organ works by nine composers, including Dutch composer Jan Pieterszoon Sweelinck (1562-1621), Italian composers Andrea Gabrieli (1533-1585), Claudio Merulo (1533-1604), and Vincenzo Pellegrini (1562-1630), English composers Peter Philips (1560-1628) and William Brown (Wilhelmo Brouno), German composers Christian Erbach (1568-1635) and Paul Siefert (1586-1666), and one Liégeois composer Gérard Scronx.

10. Dart, "Organ-Book of the Crutched Friars," 26.

11. Émilie Corswarem, "Liber fratrum cruciferorum Leodiensium," 43-45.

these nine composers account for twenty-six of the fifty-four pieces, with the remaining twenty-eight pieces likely by the copyist and composer Gérard Scronx.<sup>12</sup> These twenty-eight pieces bear similarities to Scronx's *écho*, such as the presence of similar *gruppo* ornaments that will be discussed below.

This chapter focuses on the performance practices in the two *échos* that are attributed to Scronx, the one that bares his engraved name, and the *écho* of similar style that immediately follows it in the manuscript—namely pieces number thirty and thirty-one in the manuscript. Just before the time of the LFCL, preexisting ‘echo effects’<sup>13</sup> appeared in the *Celler Tabulatur* of 1601, which is a German tablature of organ music.<sup>14</sup> The Dutch composer Jan Pieterszoon Sweelinck (1562-1630) and his student, the German composer Jacob Praetorius II (1560-1629) also used echo effects in organ compositions (no relation to theorist Michael Praetorius). Because Sweelinck was a highly influential teacher and organist, the inspiration for Scronx's *écho* undoubtedly came from Sweelinck's *écho fantasias* that Scronx also included in the LFCL.<sup>15</sup>

Because Scronx made several voyages to Brussels, this explains Scronx's preference for the inclusion of non-liturgical works, in line with the tastes at the Brussels court. These Brussels trips may also explain how Scronx came to appreciate Sweelinck's non-liturgical keyboard works that were popular there.<sup>16</sup> The discussion below therefore considers performance practices

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12. Corswarem, “Liber fratrum cruciferorum Leodiensium,” 39.

13. Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), 455.

14. Pieter Dirksen, “Celler Claviertabulaturen,” *Die Musik in Geschichte und Gegenwart: MGG Online* (Barenreiter, 2016-), accessed 19 January 2021, <https://www-mgg-online-com.ccl.idm.oclc.org/mgg/stable/16096>.

15. Willi Apel, *History of Keyboard Music*, 344.

16. Corswarem, “Liber fratrum cruciferorum Leodiensium,” 47.

in Sweelinck's *échos* that may apply to the *échos* of Scronx. One of these considerations is registration in Sweelinck and how organ building differed between Sweelinck's organ in Amsterdam and the organ building practices in Liège.

### ***Écho* in G by Scronx (Performance Practice)**

Considering registration, in both the *echo fantasias* of Sweelinck and the *échos* of Scronx, it is clear that manual changes were intended. In these *échos*, there are three parts, the solo voice, its echo in another voice, and the accompaniment. The solo voice is played on a separate manual from the accompaniment,<sup>17</sup> and the softer echo is played on either the same manual as the accompaniment (on a two manual organ) or on a third manual (in a three manual instrument).<sup>18</sup> This begs the question of how the solo voice was registered. Eventually, one of the most popular solo registrations was the *cornet*, especially in French style organ music after the year 1650.<sup>19</sup> In fact, the later Liégeois composer Lambert Chaumont specifically indicates a *cornet* as the solo voice in his manuscript score, in alternation with an echo voice (1695). However, Sweelinck's organ at the *Oude Kerk* (Old Church) in Amsterdam did not contain a typical *cornet*. The specification of Sweelinck's organ is reproduced in Laukvik,<sup>20</sup> where the *Bovenwerk* manual contained the following specification: *Doof* (principal) 6', *Cimbel*, *Holpijp* 6', *Fluit* 3', *Nasard*, *Gemshorn* 1 ½', *Sifflet* 1', *Trompet* 6', and *Zink* 6'. The closest *cornet*-like registration on this organ might be found from these stops, namely a *Holpijp* 6', *Fluit* 3', *Nasard*, *Gemshorn* 1 ½', and *Sifflet* 1'. Despite being the closest combination to a *cornet*, this

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17. Jon Laukvik, *Historical Performance Practice in Organ Playing*, 140.

18. Peter Williams, "The Organist's Repertory. 2: Sweelinck and the Dutch School," *The Musical Times* 110, no. 1522 (December 1969): 1287, <http://www.jstor.org/stable/954584>.

19. Peter Williams, *The European Organ, 1450-1850* (Bloomington: Indiana University Press, 1966), 273.

20. Laukvik, *Historical Performance Practice in Organ Playing*, 135.

combination does not look similar to a *cornet*, and it is uncertain that Sweelinck ever used such a combination as a solo voice. On the other hand, by the early seventeenth century, the *cornet* was just beginning to take form, because according to Williams,

...the most characteristic sounds of the French classical organ were not only known earlier in the Netherlands but were very likely invented there. The Tierce en Taille itself is an example. Many important organists (e.g. Jean Titelouze) and organ builders (e.g. Langhedul, Carlier) active in Normandy and the Ile-de-France about 1600 were of south Netherlandish origin and could well have introduced to France certain concepts, sounds and musical techniques applied and learnt in their country of origin. The little manuals typical of the French organ, the Echo and Récit, were first known in the work of such builders and were in any case only ornaments of the main structure. Grand Orgue, Positif, toe-pedals with melodic stops, a range of colours including Tierce, Cornet and carefully contrasted reeds: these were characteristic of organs in the south Netherlands as well as of the French classical organ. Sweelinck's organ in the Oude Kerk, Amsterdam had fewer colours, being based more on the elemental contrast between principals, flutes, reeds, regals and 5th-sounding mutations; but it too may have had a Tierce rank—an extremely important sound—in the top manual's Zimbel Mixture. (Williams, “The Organist's Repertory,” 1286-1287)<sup>21</sup>

The *Tierce* (i.e., overtone at the interval of a seventeenth, equivalent to two octaves plus a third, above the played note) that Williams refers to, in the above quote, is an important overtone component of the eventually adopted *cornet* registration. The overtone third is normally represented by the *Tierce* 1-3/5' stop (providing a seventeenth interval) in the French style

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21. Peter Williams, “Organist's Repertory,” 1286-1287.

*cornet*. Evidence cited by Dirksen confirms that a *Tierce* did exist inside of Sweelinck's mixture stop (*Cimbel*),<sup>22</sup> and that means that it could have been combined with the *Nazard* in his Bovenwerk manual to produce a rudimentary *cornet*. The possibility of a third-sounding mixture (rather than the third-sounding mutation) has implications for the registration of the solo voice in Scronx's *écho*, given Sweelinck's influence on Scronx.

Considering another angle of evidence about registration, histories of the Liège Croisiers recount that the organ in Church of the Crutched Friars in Liège, the church where Scronx worked, was constructed by the organ builder Herman Pietkin.<sup>23</sup> In a dictionary of instrument makers, Herman Pietkin is listed as the builder of four organs from 1619-1626, but his range of active organ building years may have extended outside of this date range.<sup>24</sup> This date range matches closely with the 1617 date on the LFCL, and very loosely matches to the years 1610 to 1624 when the blind organist William Huet was at Liège Croisiers church.<sup>25</sup> In any case, no specification information survives about this organ or any of Pietkin's organs, but the music from the LFCL suggests that it was probably a two manual instrument due to the manual changes needed for the *échors*. The instrument may, or may not, have had pedals, because "the lack of any cantus firmus or of any long note held in the bass (which can be found in some pieces by Peeter Cornet and Abraham Van den Kerckhoven) implies an organ without pedals, or at the most

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22. Dirksen, *Keyboard Music of Jan Pieterszoon Sweelinck*, 620.

23. Corswarem, "Liber fratrum cruciferorum Leodiensium," 35. The identity of the organ builder is known from later histories of the Liège Croisiers.

24. Monique Paulet, "Pietkin, Frère Herman," in *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9<sup>e</sup> siècle à nos jours*, ed. Malou Haine, Nicolas Meeüs, and Pierre Mardaga (Liège: Mardaga, 1986), 329.

25. Dart, "Organ-Book of the Crutched Friars," 26. The blind organist William Huet served as the organist of the Crutched Friars in Liège from 1610 to 1624, but his blindness precludes him from being the copyist of the LFCL manuscript. It has been hypothesized that Scronx was Huet's organ student.



pulldown pedals.”<sup>26</sup> Thus, the nature of writing in the manuscript itself narrows down the likely specification of the organ to two manuals, possibly without a pedalboard.

In the absence of direct evidence about the Liège Croisiers organ, the scholars Ferrard and Focroulle pointed to the organ constructed in 1610, nearby at the *Église Collégiale Sainte-Croix* in Liège. It was constructed by the organ builder Matthijs Langhedul, and the 1617 document providing its specification was discovered in the 1970s.<sup>27</sup> It contained a specification of Grand Orgue (Manual I): *Bourdon* 16’, (*Montre* 8’), *Bourdon* 8’, *Flûte d’Allemagne* 2’, *Octave* 4’, *Quintadenne*, *Flute traversière*, *Nazard*, *Flagelollet*, *Doublette* 2’, *Mixture*, *Cymballe*, *Cornet*, *Trompette* 8’, and *Clarion* 4’. Positif (Manual II): *Bourdon* 8’, *Prestant* 4’, *Flûte* 4’, *Doublette* 2’, *Mixture*, *Cymballe*, *Petite flûte*, *Flageollet*, and *Cornet*. So, compared to Sweelinck’s organ in Amsterdam that was completed in 1545, this organ built in 1610 in Liège contains many more French language stops. Of note are the two single-stop *Cornets*, one in each manual, the compositions of which are not stated. Even later in eighteenth century Liégeois organ building, single-stop *Cornets* on the *positif* manual often contained less than five ranks. In fact, on the *positif* manual, where the Scronx’s *écho* solo voice would likely be played, single-stop *Cornets* often contained two, three, or four ranks.<sup>28</sup> So, a two-rank *Cornet* is equivalent to a *Sesquialtera*,<sup>29</sup> which includes the 2-2/3 and 1-3/5 mutation ranks. A three-rank *Cornet* contains the 2-2/3’, 2’, and 1-3/5’ ranks, where the 2’ is a flute stop, and a four-rank *Cornet* adds either

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26. Ferrard, *Liber Fratrum*, xxxvi.

27. Richard Forgeur, “Notice historique sur l’orgue de la collégiale Sainte-Croix (1609),” *Bulletin de l’Institut archéologique liégeois* LXXXVII (1975), 155-175, <http://www.ialg.be/ebibliotheque/bial/bial087.pdf#page=155>; and Focroulle, “Liber Fratrum Cruciferorum,” 28.

28. Guido Schumacher, “La facture d’orgues aux VIII<sup>e</sup> siècle: la dynastie des Picard et Robustelly,” *Bulletin de la Société Liégeoise de Musicologie* 28 (Jan. 1980): 13, <https://popups.uliege.be/1371-6735/index.php?id=2273>.

29. Peter Williams, *European Organ*, 290.

the 4-foot or 8-foot ranks, or it could be the four-rank Lambert Chaumont combination of 8', 4', 2-2/3' and 1-3/5' without the 2' flute.

Given the above evidence, what can one conclude about the solo voice registration in Scronx's *écho*? Sweelinck's *Bovenwerk* manual seems to be limited to a third-sounding mixture but there is a *Nasard*, and Liégeois organ building often contained *Cornets* of less than five ranks on the *positif* manual. Therefore, a reduced-rank *Cornet* (less than five ranks) is the likely answer for the solo voice, such as a three-rank *Cornet*. Incidentally, a three-rank *Cornet* produces a lovely solo sound, because the two high-pitched mutations are obscured by only one non-mutation stop, namely the 2-foot flute. Therefore, knowledge of period organ building reveals the nature of the nascent solo *Cornet* stop in the early seventeenth century.

For the accompaniment registration, the specification above for the 1610 Liégeois organ suggests that any combination of 8-foot and 4-foot principals and flutes are possible. The French *jeu doux* contained either the *Bourdon* 8' and *Prestant* 4' (a combination of a flute and principal), or more rarely the *Bourdon* 8' and *Flûte* 4' (both flutes), and rarer still is the *Montre* 8' alone. According to Johann Kortkamp's *Organistenchronik* (written from 1702-1718),<sup>30</sup> Sweelinck's student Jacob Praetorius II used *Prinzipal* 8' and *Oktave* 4' (i.e., two principals) *zum Sanfften und Mittelpartey* (for the soft and middle parts).<sup>31</sup>

Principal stops are generally louder than the equivalent length flute stops, so the strength of the accompaniment registration should be selected to balance against the volume of the solo voice. If the *écho* piece is played on two manuals only, then the echo voice is played on the same manual as the accompaniment, and the echo voice and accompaniment share the same

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30. John H. Baron, "Kortkamp, Johann," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.15398>; accessed 19 January 2021.

31. Laukvik, *Historical Performance Practice in Organ Playing*, 139.

registration. Based on the above discussions of organ building, it is “difficult to be certain about what type of organ the community of the Crutched Friars owned, but we may suppose that it also had two manuals,”<sup>32</sup> even though Sweelinck’s organ was a three-manual instrument, and Ferrard suggests, without strong evidence, that a three-manual instrument at the Liège Croisiers was possible.<sup>33</sup> Therefore, on a two-manual instrument, if the solo voice on the *positif* manual is a three-rank cornet, this balances well against a *Bourdon* 8’ and *Prestant* 4’ registration on the manual used for the accompaniment and echos. Of course, the acoustics and degree of echo in the venue should play a role in these registration decisions, as the acoustics could affect the balance of registrations between the two manuals. So, overall, historical evidence justifies a range of likely registration possibilities, with a *cornet* of two, three, or four ranks for the solo voice and an accompaniment and echo registration of principals or flutes that balances against the solo voice.

The above registration recommendation also satisfies the *Äqualverbot* rule, where two stops of the same pitch should not be drawn together. As Laukvik states, “this ban is due to the design of the bellows and wind channels of organs of the time, which did not ensure a sufficient and regular supply of wind when lots of stops were drawn.”<sup>34</sup> A caveat to this rule is when only a few stops are drawn, using less wind supply. This caveat can surely apply to the above registration recommendation, where only two stops are used for the accompaniment and echo

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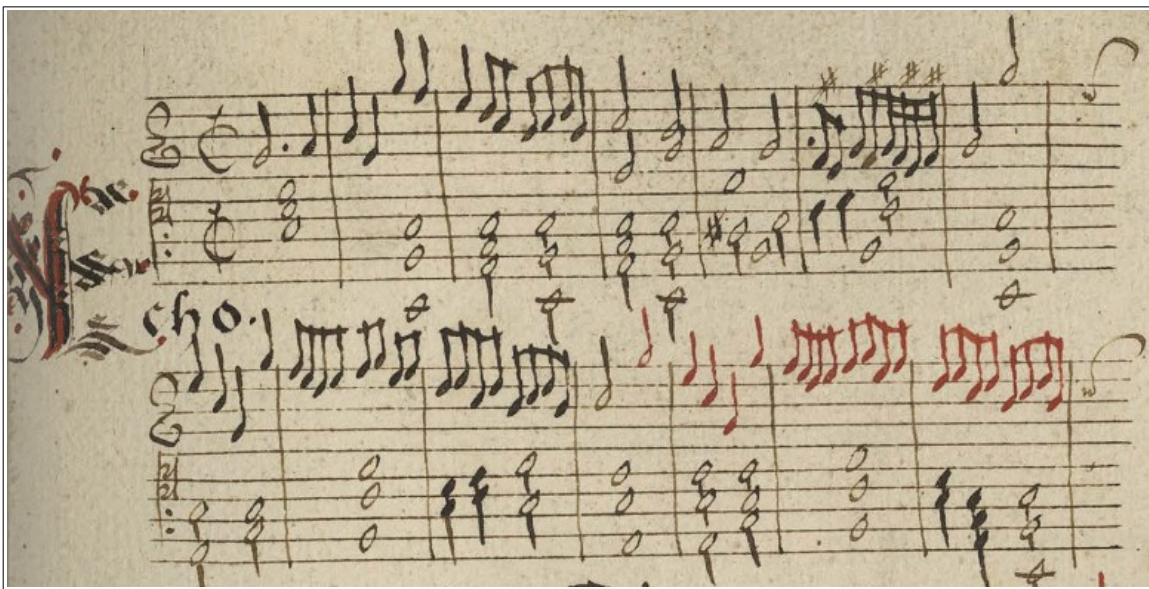
32. Corswarem, “Liber fratrum cruciferorum Leodiensium,” 37.

33. Ferrard, *Liber Fratrum*, xxxvi. Ferrard supports the possibility of a three manual instrument, because a third manual “would not be superfluous.” This is not a very strong argument. Secondly, Ferrard states that because there are three voices occurring in Scronx’s *écho*, namely the accompaniment, the solo voice, and the echo voice, that this could justify a three manual instrument. These facts alone do not provide a convincing argument for a three manual instrument at the Liège Croisiers Church, because the counterarguments are stronger. The counterarguments are the prevalence of two manual instruments compared to three manual instruments, that the contemporary *Sainte-Croix* instrument in Liège of 1610 had two manuals, and that all pieces in the LFCL are playable on two manuals.

34. Laukvik, *Historical Performance Practice in Organ Playing*, 137.

manual, and an additional two to four stops are used for the cornet solo voice. Nevertheless, the above registration recommendation (if using a three-rank *cornet*) satisfies the *Äqualverbot* rule, because only one stop of each pitch is drawn.

Shifting topics to ornamentation, this includes a written out ornament in m. 6 in Ex. 4.1 that appears as a vague combination of a trill and a turn, which is called a *gruppo* ornament.<sup>35</sup> The *gruppo* ornament was inherited from Italy and is found in the *écho fantasia* of Sweelinck in the LFCL. Laukvik quotes a 1619 work of Michael Praetorius stating that *gropi* ornaments should be used at cadences and “must be struck more sharply than the Tremoli.”<sup>36</sup> Striking sharply implies an accented articulation that can be achieved by an articulated break before the first note of this ornament (the first sixteenth note of m. 6 in the upper voice), and then holding this first note longer to accent its duration as well.



Example 4.1. *Écho in G* by Gérard Scronx

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35. The echo parts are in red ink in the manuscript score, in Ex. 4.1.

36. Laukvik, *Historical Performance Practice in Organ Playing*, 144.

While the first six and a half measures in Ex. 4.1 are played only on the accompaniment manual, the solo voice enters in the last half of m. 7 in the upper voice on a separate manual, and this solo pattern is echoed starting in the last half of m. 11 in red ink.

Returning to ornamentation, Leupold suggests that the performer add a similar discretionary *gruppo* ornament in the penultimate measure of the piece, just before the final measure in Ex. 4.2. This falls within the practice, as described by Praetorius above, of using *gropi* at cadences.

Regarding registration, Leupold suggests adding a mixture stop to the accompaniment registration, at seven measures from the end of the piece, in Ex. 4.2. This could be justified because of the horizontal structure of the piece shifts to a vertical structure in the last seven measures of the piece, with much vertical alignment between the voices in this passage in Ex. 4.2. Mixture-containing registrations will be shown in the next chapter, on Chaumont's organ works, as more likely to be used in vertically composed structures, such as these last seven measures in Scronx's *écho*.

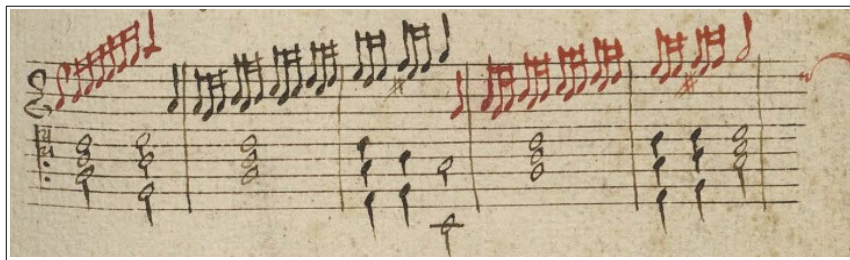


Example 4.2. *Écho* in G by Gérard Scronx



Regarding fingering practices, for fingering of right hand descents in measures one and three of Ex. 4.2 above, this was normally done by the fingering 3-2-3-2-3-2-etc. In the Netherlands and North Germany, the first, third, and fifth fingers were seen as “good” for using on strong beats,<sup>37</sup> while the second and fourth fingers were seen as “bad” and used on weak beats.<sup>38</sup> Based on these rules, fingering suggestions were written editorially into the score in the Leupold edition, and these fingerings are accurate in view of this historical evidence. Leupold did not suggest fingerings for the repeating ascending pattern (one eighth note followed by two sixteenth notes) in Ex. 4.3. According to the rules, this quarter note-length pattern would always start on finger 3, which also helps to provide uniform articulation breaks in between each iteration of this pattern. For fingering of the accompaniment chords and intervals in the left hand, Leupold includes a useful historically-based fingering chart,<sup>39</sup> where one of the differences from modern fingerings is avoiding the fifth finger in the left hand for playing third intervals, such as in m. 5 at the beginning of the *écho* in Ex. 4.1 (above). Furthermore, all accompaniment chords are surrounded by full articulation breaks.

Finally, the tuning was mean-tone, which is harder to find on today’s instruments.<sup>40</sup>



*Example 4.3. Écho in G by Gérard Scronx*

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37. Wayne Leupold, *Volume 11: The Netherlands 1575-1700*, Historical Organ Techniques and Repertoire 11, ed. Calvert Johnson (Colfax, NC: Wayne Leupold Editions, 2012), 37.

38. Laukvik, *Historical Performance Practice in Organ Playing*, 41.

39. Leupold, *Volume 11: The Netherlands 1575-1700*, 44.

40. Ferrard, *Liber Fratrum*, xliii.

### *Écho* in F by Scronx (Performance Practice)

The entire discussion of the above *Écho* in G applies equally to this *Écho* in F that immediately follows it in the manuscript score. In fact, the two pieces are so similar that scholars like Ferrard and Alexandre Guilmant<sup>41</sup> attribute this second *écho* to Scronx. One place of difference between the two *échos* is a troublesome measure, i.e. the third measure in Ex. 4.4, after the solo voice enters in the right hand on a separate manual in m. 2. In the third measure, there appears an interval much too large, a twelfth interval, to be played by the left hand while the right hand is on another manual. Alexandre Guilmant's solution to this was to use pedal for the baseline here, but Guilmant's editorial suggestions in his LFCL edition of 1910 are often oblivious to historical evidence, such as echoing between the Oboe and Cromorne stops in the *Écho* in G by Scronx.<sup>42</sup> Other non-ideal (and possibly historically inaccurate) solutions include taking the F and D half notes in the first half of measure 3 of Ex. 4.4 and playing them down an octave. Or, the thumbing down technique would work to play one of these two notes, if the solo voice manual happens to be located just above the accompaniment manual in proximity. Overall, it appears that nowhere else in the entire LFCL do such large unplayable intervals exist.<sup>43</sup>

Could this unplayable interval suggest that the echo and solo voices are reversed, where the pattern starting in m. 2 of Ex. 4.4 is played on the name manual as the accompaniment, and later echoed in red ink on a separate manual? This would solve the issue, where the red notes are the solo voice instead. Nevertheless, most scholars and recordings follow the opposite view, that

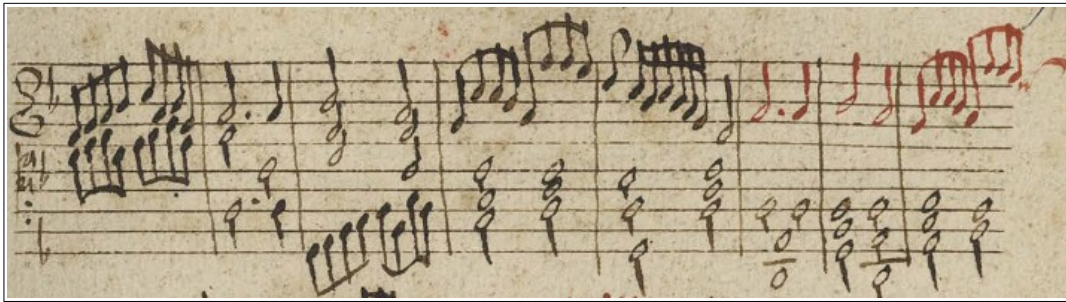
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41. Gérard Scronx, *Echo [in F major]*, ed. Alexandre Guilmant and André Pirro (Paris: A. Durand & Fils, 1910), [https://imslp.org/wiki/Echo\\_in\\_F\\_major\\_\(Scronx%2C\\_Gerardus\)](https://imslp.org/wiki/Echo_in_F_major_(Scronx%2C_Gerardus)).

42. Gérard Scronx, *Echo [in G major]*, ed. Alexandre Guilmant and André Pirro (Paris: A. Durand & Fils, 1910), [https://imslp.org/wiki/Echo\\_\(Scronx%2C\\_Gerardus\)](https://imslp.org/wiki/Echo_(Scronx%2C_Gerardus)).

43. It is also mildly curious that Ferrard chose the musical excerpt in Ex. 4.4 for the book cover of his edition.

the first instance of each repeated pattern occurs in the solo voice, followed by a faint repetition in the echo voice in red ink.



Example 4.4. *Écho in F* by Gérard Scronx

### Other LFCL Pieces by Scronx (Performance Practice)

In this thesis, space does not permit an application of historical performance practices to all of the pieces in the LFCL that are suspected to be composed by Scronx, let alone a historical performance analysis of the entire LFCL manuscript. Although, this would be a worthy future goal. Especially worthy of mention are the *échos* that resemble, in what would later be called by the end of the seventeenth century, a *basse de trompette*. Such a piece is the *Écho pour trompette* (piece number twenty-four in the LFCL) in Ex. 4.5. The “*pour trompette*” marking is one of the very first recorded instances of registration indications in written organ music.



Example 4.5. *Écho pour trompette* by Anonymous or possibly by Gérard Scronx



In Ex. 4.5, the *Trompette* solo voice is indicated by large slurs in the score, and the non-slurred measures are entirely played with both hands on the accompaniment manual. Leupold gives a reasonable registration suggestion of *Principal* 8' and *Trompette* 8' together on one manual, accompanied by the *Gedackt* 8', *Flûte* 4', and *Flûte* 1-1/3' on another manual, and it seems that this accompaniment registration is able to balance against the loud *Trompette* 8' in the solo bass.<sup>44</sup> Indeed, this registration resembles the typical *basse de trompette* registrations suggested by many French style composers, later on, starting with Nivers in 1665.<sup>45</sup>

### Highlights of Performance Practice Recommendations in Scronx

In this chapter, historical evidence points to a 2-4 rank *cornet* for the solo voice registration (which, to current knowledge, no scholar had addressed completely before). Evidence suggests that the Croisier church organ likely had two manuals, meaning that the echo parts are played on the accompaniment manual. Recommendations are given for the accompaniment registration within the context of balancing the strengths of the voices (including a consideration of the accompaniment registrations of Sweelinck's student Jacob Praetorius). A period treatise by Michael Praetorius points to the use of discretionary *groppi* ornaments at cadences. Finally, specific fingering recommendations were made above, based on the early fingering conventions.

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44. Leupold, *Volume 11: The Netherlands 1575-1700*, 146.

45. Fenner Douglass, *The Language of the Classical French Organ: A Musical Tradition Before 1800, New and Expanded Edition* (New Haven: Yale University Press, 1969 rev. 1995), 122, Chart.

## CHAPTER 5

### PIÈCES D'ORGUE (1695) BY LAMBERT CHAUMONT

#### Background

Lambert Chaumont (c.1630-1712) was a composer, organist, and priest born in or near Liège. An epithet in the beginning of his manuscript refers to Chaumont as an autodidact at musical composition,<sup>46</sup> but he was clearly influenced by the styles of the *livre d'orgue* genre (organ book) published in France during the decades before Chaumont's own work.<sup>47</sup> His name is found in monastery records in Liège in 1649, and he completed his *novicat puis profession de foi* (novitiates then profession of faith) at a monastery in Reims in France in 1659.<sup>48</sup> This travel to France could explain why Chaumont's compositions show French influence while preferring to avoid the Italian styles that were popular in Liège at the time.<sup>49</sup>

From 1674 onward, Chaumont occupied several monastic positions in the city of Huy (pronounced like the French word “oui”), which is located on same river Meuse as the larger city of Liège, with only twenty miles separating the two cities. The specification of the organ at *Saint-Germain* in Huy is unknown, but Chaumont's written registrations were used to reconstruct a likely organ specification in the Pupitre edition (1970) of Chaumont's *Pièces d'orgue*.<sup>50</sup>

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46. Lambert Chaumont, *Pièces d'orgue sur les 8 tons* as *Livre d'Orgue*, Monumenta Leodiensium musicorum, Série A, ed. Charles Hens and Roger Bragard (Éditions Dynamo: Liège, Belgique, 1939), v, <http://hdl.handle.net/1802/5910>. One notes that it is impressive that Chaumont composed so well in counterpoint and posthumously garnered positive reviews from musicologists, despite being an autodidact in composition.

47. Harold Gleason, “Review: Livre d'orgue (1695) by Lambert Chaumont, ed. C. Hens, R. Bragard,” *Journal of the American Musicological Society* 3, no. 3 (1950): 273.

48. Lambert Chaumont, *Pièces d'orgue sur les 8 tons, Opus 2, 1695*, ed. Jean Saint-Arrowman (Courlay, France: Editions J.M. Fuzeau, 2005), 3.

49. José Quitin, “Chaumont, Lambert,” *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.05487>; accessed 11 January 2021.

50. Lambert Chaumont, *Pièces d'orgue sur les 8 tons en 2 volumes*, ed. Jean Ferrard, Le Pupitre 25 (Suffolk, UK: Éditions Alphonse Leduc, 1970), viii.

Chaumont's *Pièces d'orgue* (1695) is his second organ work, because his first work was lost.<sup>51</sup> This 1695 work appears to be the first extant Liégeois organ work since the works of Scronx discussed in the previous chapter. Even though Chaumont and Scronx both wrote *échors*, the Dutch influence in Scronx is replaced by the French influence in Chaumont. Indeed, in Chaumont's pieces, "*plus rien n'y apparaît de la technique néerlandaise, au point que la tradition semble rompue. Et elle l'est effectivement... la structure emprunte son plan à la coupe symétrique de la chanson, voire même de l'air à danser.*"<sup>52</sup> (nothing more appears of the Dutch technique, to the point that the tradition seems broken. And it is indeed... the structure borrows its plan from the symmetrical sections of the song, or even from dances). In fact, each of the eight suites in *Pièces d'orgue* ends with a dance-originated movement (*allemande*, *chaconne*, or *gigue*). Such dance-originated pieces were typically played on the harpsichord, but some *allemandes* were equally intended for the organ, such as those by the Liégeois composer Henri Du Mont de Thier (c.1610-1684),<sup>53</sup> and dance-based *chaconnes* were already seen in German organ music.<sup>54</sup>

In harpsichord music, arpeggiated chords imitate lute-like strumming, and Clercx highlights the harpsichord-like writing that pervades Chaumont's organ pieces,<sup>55</sup> such as the *harpeggements* (rolled chords) in the *Deuxième Prélude* of the first suite. In the last section of Chaumont's *Livre d'orgue* there is a *methode d'accorder le clavecin* (method of harpsichord

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51. Quitin, "Chaumont, Lambert."

52. Suzanne Clercx, "Le dix-septième et le dix-huitième siècle," in *La musique en Belgique du Moyen Âge à nos jours*, ed. Ernest Closson and Charles van den Borren (Brussels: La renaissance du livre, 1950), 168.

53. John R. Shannon, *The Evolution of Organ Music in the 17th Century: A Study of European Styles* (London: McFarland & Company, 2012), 72.

54. ...such as the BuxWV 137 piece (discussed in Appendix D of this thesis) that is thought to have been composed at around the same time as Chaumont's *Pièces d'orgue*.

55. Clercx, "Le dix-septième et le dix-huitième siècle," 170.

tuning) of tuning the harpsichord by fifths and then by third intervals.<sup>56</sup> The typical ornamentations from French harpsichord music also make their way into Chaumont's organ writing.

This music is clearly intended for the organ, however, given Chaumont's detailed registrations for each type of movement, listed at the beginning of the manuscript. Chaumont's registrations provide a "fascinating blend of sonorities" in pieces written in a skilled compositional style that show a "serene elegance of the counterpoint."<sup>57</sup> Indeed, Apel points out the attractiveness of the melodies, which have phrases of varying length that avoid monotony.<sup>58</sup>

The sequence of pieces contains some organization, where each suite begins with a movement having a *plein jeu* registration (such as a *Plein jeu* or a *Prélude*) and ends with a dance-originated movement, with many movements also appearing in pairs, such as pairs of duos, or pairs of fugues. The eight tones are the church tones, where one tone is assigned to each of the eight suites.

The 111 total pieces, in eight suites of twelve to fifteen pieces each, seem to be intended for a church service, as Chaumont refers to the movements as *versets* (short, often sacred organ pieces).<sup>59</sup> In the introduction to his *Premier livre d'orgue* (1676), the French composer Nicolas

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56. Mark Lindley, "Innovations in Temperament and Harmony in French Harpsichord Music," *Early Music* 51, no. 3 (August 2013): 405.

57. Quitin, "Chaumont, Lambert." and Chaumont ed. Hens and Bragard, *Pièces d'orgue*. The Hens and Roger Bragard 1939 edition proposes inaccurate registrations that were editorially changed from Chaumont's recommendations, and the pedal is used frequently with its own editorially added registrations. This 1939 edition thus ignores historical accuracy through a high degree of modern editing. Instead, the 1970 edition from Le Pupitre is also available and is more concerned with historical accuracy.

58. Willi Apel, *History of Keyboard Music*, 735.

59. "Verse (ii)," *Grove Music Online*, *Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.53924>; accessed 11 January 2021.

Lebègue, who influenced Chaumont,<sup>60</sup> states that “The Verses in this book can be played to all the Psalms and Canticles on all the tones, even to Elevations of the Mass, and to Offertories.”<sup>61</sup>

The soft sounding *Voix humaine* movements could be used for intimate parts of the service, such as the *Élévation* before communion. Furthermore, Shannon gives an order of the mass,<sup>62</sup> showing that most places where the organ plays, in *alternatim*, contained a movement the nature of which was “freely elected” by the organist, except for a few cases like the *Kyrie* part of the service that was specifically associated with *Plein jeu* movements, of which Chaumont includes several.

Although most of Chaumont’s pieces are short in duration, his music is likely the most technically difficult to learn for the organist, compared to the music of other composers in this thesis. Reasons include that Chaumont’s ornamentation is dense, including ornaments occurring in two voices simultaneously, and these ornaments are executed at quick tempos. The quickest tempos are indicated by a meter with two dots that Chaumont designates as having an even faster tempo than the *allabreve* meter.<sup>63</sup> In Chaumont’s work, the *port de voix* ornament appears ubiquitously, although it is an extremely rare ornament in organ repertoire by other composers.

Despite these challenges, an advantage to the historically-informed performer is that Chaumont left detailed ornamentation and registration instructions. However, Chaumont’s instructions manage to leave some gaps, such as the exact way to execute the *port de voix* ornament, the absence of registration for dance-originated movements (*allemande*, *chaconne*,

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60. Chaumont’s *Pièces d’orgue* were influenced by the pioneering composer Lebègue, who developed and popularized the *récit en taille* (middle voice as the solo voice) style of movements that Chaumont also includes.

61. Fenner Douglass, *Language of the Classical French Organ*, 195.

62. Shannon, *Evolution of Organ Music*, 96-97.

63. Hubert Schoonbroodt, organist, *Lambert Chaumont, Suites du livre d’orgue*, Koch Schwann 3-1278-2, 1992, compact disc, <https://music.amazon.com/albums/B083PSS25T>. Hubert Schoonbroodt does an excellent job of following Chaumont’s instructions, and his adept fingers are up to the task of performing the dense ornamentation.

and *gigue*), and vagaries about the application of *notes inégales*. By addressing these performance topics, this chapter uses historical evidence to fill in these gaps to allow a historically accurate performance.

### Ornamentation and the *Port de voix* (Performance Practice)

The *port de voix* ornament arose from the late sixteenth century Italian vocal tradition, and it was often added by the performer improvisationally without being notated in the score.<sup>64</sup> It resembles another ornament called the *appoggiatura*, but there are many important differences between the two ornaments. One difference is that the *port de voix* begins before the beat, and the *appoggiatura* tends to begin on the beat. Chaumont indicates the *port de voix* in the score using the “^” caret marking, and Chaumont’s ornament table includes a written out execution of the *port de voix*, as shown in Ex. 5.1. That Chaumont’s *port de voix* begins before the beat (in other words, before the following note) is confirmed in the ornament table.



Example 5.1. Ornament table from *Pièces d'orgue* (1695) by Chaumont

The other ornaments in the table are self-explanatory, except that the *pincement* (also called a *pincé* or mordent) is a misprint and should be two sixteenth notes followed by an eighth

64. Greer Garden, “Port de voix(i) (Fr.: ‘carrying of the voice’),” *Grove Music Online*, Oxford Music Online, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.22145>; accessed 11 January 2021.

note (the opposite to what is notated in Chaumont's table), following the custom throughout the French style (and even German style) of keyboard music in this period. The ornament on the right side of the table "*deffaut du tremblement*" is mysterious. In fact, Ponsford admits that this part of the table was skipped over by other writers, and that no one can claim, as yet, to understand it.<sup>65</sup> The so called 'default' *tremblement* (trill) execution is listed on the left side of the table, so the "*deffaut du tremblement*" is not clearly defined and therefore not easily applied to this music.

For executing the *port de voix*, the presence of the slur in the ornament table is significant. In fact, chronologically the *port de voix* can be divided into three parts: the break before the repeated note, the added repeated note, and the slur to the following note. With three parts, this *port de voix* ornament is rhythmically complex, so further examination of each of these three parts is warranted. First, an articulation break before the repeated note is implied in Chaumont's written out example, because there is no slur between these repeated notes. Second, the repeated note is of the same value as the preceding note in the ornament table (they are both sixteenth notes), but would not be necessarily be equal length in practice. See Fig. 5.2 for the various rhythmic inequalities that can be applied to these two notes on the same tone. In Fig. 5.2, the left example repeated notes are long-short, the middle are short-long, and the far right are long-short but in a triplet rhythm. To conserve space, the fourth possibility of a short-long triplet rhythm was omitted, but its execution can be inferred from the other examples in Fig. 5.2. The fifth possibility of two equal sixteenth notes was, of course, already depicted in Chaumont's original ornament table. The second line of Fig. 5.2 shows how the examples in the first line

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65. David Ponsford, *French Organ Music in the Reign of Louis XIV* (Cambridge: Cambridge University Press, 2019), 77.

would be executed in reality, with articulation breaks, and the second line of Fig. 5.2 also shows all three parts of the *port de voix* (break, repeated note, and slur).<sup>66</sup>

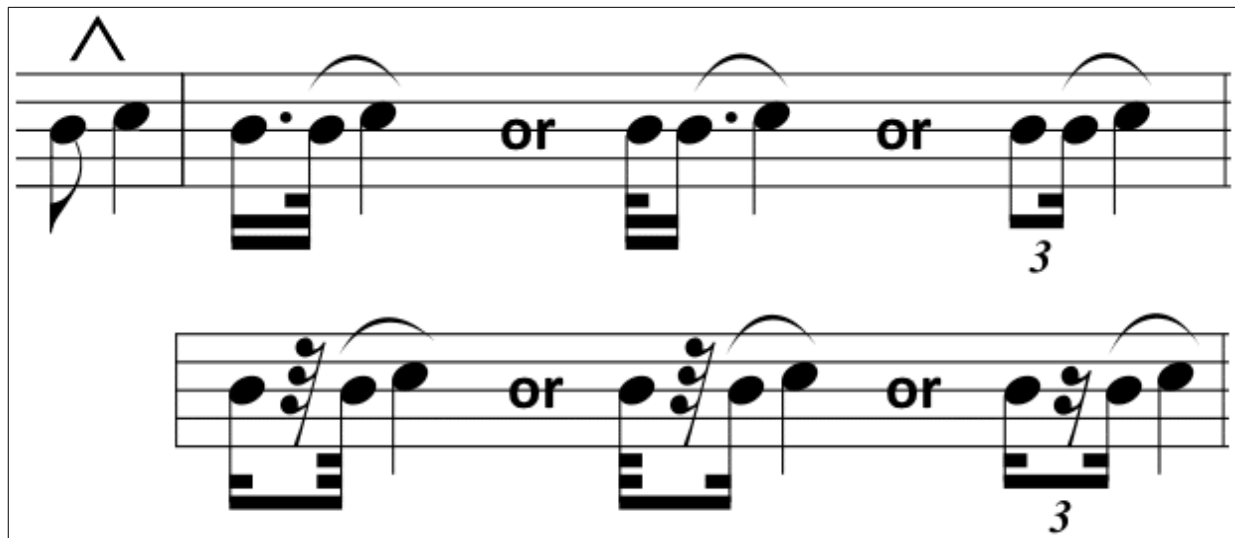


Figure 5.2. Alternative executions of the *port de voix* (with a break, repeated note, and slur)

The rhythmic inequalities in Fig. 5.2 for the *port de voix* are reminiscent of the *notes inégales* of the French classical style. The same long-short and short-long inequalities, and the same varying degrees of inequality (from dotted to triplet rhythms), also apply to *notes inégales*. While *notes inégales* generally apply to conjunct passages of upward or downward scales, inequality on repeated notes such as in the *port de voix* is specifically avoided, according to the *notes inégales* conventions as summarized by Laukvik.<sup>67</sup> The *port de voix* could be an exception to the repeated notes rule, however. To reiterate, the inequality in a *port de voix* applies directly to two repeated notes, which is exactly where the *notes inégales* rules would never apply. Still,

66 . Saint-Arrowman, *Pièces d'orgue sur les 8 tons*, ix. The facsimile edition by Saint-Arrowman includes several of these rhythmic possibilities, including two equal sixteenth notes, the long-short, and the short-long dotted rhythms but did not think to include the triplet (rather than dotted) inequality. One contribution of this thesis is adding the triplet rhythm as a possibility, along with a discussion of the degree of inequality based on inequality rules in the discussion below.

67. Laukvik, *Historical Performance Practice in Organ Playing*, 169-172.



rhythmic inequality is common to both *notes inégales* and *port de voix*.<sup>68</sup> So, should not the degree of inequality rules from *notes inégales* be transferred and applied to the *port de voix*? It is fruitful to entertain such a discussion, because it will lead to practical recommendations for performance.

To wit, there are two sets of rules for *notes inégales*, the rules of where to apply inequality and the rules of the degree of inequality. So, after the first set of *notes inégales* rules are used to decide which notes are unequal, the next set of rules is used to determine how unequal they are, i.e. the degree of inequality. The degree of inequality rules are nicely summarized by Laukvik,<sup>69</sup> where tempo is the main influencing factor. In fast passages, dotted or double-dotted inequality would be impractical to execute, because inequality generally applies to the smallest note values in a passage, which if dotted, creates even smaller notes that are difficult to execute at faster tempos. Thus, a lower degree of inequality is found in fast passages, such as triplet inequality, or even the 5-to-4 long-short ratio between two notes called *lourer* inequality by Loulié in 1696.<sup>70</sup> Conversely, in slower and more regal tempos, a higher degree of inequality prevails through dotted (3-to-1) long-short rhythms. Here in this chapter, it is proposed that these degree of inequality rules based on tempo, being derived from *notes inégales* conventions, should apply to the inequality found in the repeated notes of the *port de voix*, as shown in Ex. 5.2 above. Thus, at faster tempos the lesser-degree triplet inequality applies to the *port de voix* repeated notes, while dotted inequality applies at slower tempos.

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68. Saint-Arrowman, *Pièces d'orgue sur les 8 tons*, ix.

69. Laukvik, *Historical Performance Practice in Organ Playing*, 170-172.

70. Etienne Loulié, *Elements ou principes de musique* (Paris: Christophe Ballard, 1696), 34.

The third component of the *port de voix* is the slur, which implies a legato connection. The same type of slur is seen in the *appoggiatura* in the works of J. S. Bach (for example in BWV 662a), where it signifies a legato connection. Executing this legato in the *port de voix* is made difficult at fast tempos, due to the very brief time available to execute the *port de voix*, as in the example passage in Ex. 5.3. In this example passage, the second *duo* of Chaumont's *Suite du premier ton* is in the fastest-available meter (with the two dots). At such bouncing tempos, it is easy for the fingers to stray from resting directly on the keys. For an effective legato slur in the *port de voix*, the fingers must touch the keys, especially at the fast tempos of duos, as in Ex. 5.3. Articulation breaks both before and after the two slurred notes are important, as these breaks emphasize the legato of the slur. The *port de voix* ornament thus adds a tiny bit of legato lyricism to the often articulated Baroque style.



Example 5.3. Deuxième duo from the *Suite du premier ton* by Chaumont

Executing all three parts of the *port de voix* (break, repeated note, and slur) accurately at fast tempos is difficult, but one saving grace is that the repeated note is allowed to extend into the temporal space of the following note. Thus, for the first-occurring *port de voix* in Ex. 5.3 (“^”),

in between the F and E notes, the repeated F may extend slightly into the space of the following E note. This effectively gives more time for the *port de voix* to be executed, which is helpful at fast tempos, but can be applied according to good taste in slower tempos as well. This “lingering on the accessory note”<sup>71</sup> is confirmed by the treatment of the *port de voix* in the 1668 treatise *Remarques Curiuses Sur l’Art de Bien Chanter* (translated as *The Art of Proper Singing*) of Bénigne de Bacilly.<sup>72</sup> Because the *port de voix* is originally a vocal style ornament, and due to its rhythmic complexities, it might be helpful for the performer to sing the *port de voix* aloud during practice.

Interestingly, all of the examples in Bacilly’s treatise involve upward movement from the repeated note to the following note, possibly due to it being easier to sing that way. The organ is not bound by such anatomical restrictions, so Chaumont lists both the upward and downward *port de voix* in his ornament table. In fact, Chaumont sometimes uses the *port de voix* for larger intervals, like the fourth interval between the first and second bar in Ex. 5.4.



Example 5.4. *Allemande from the Suite du troisième ton by Chaumont*

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71. Garden, “Port de voix.”

72. Bénigne de Bacilly, *A Commentary upon The Art of Proper Singing: Remarques curieuse sur l’art de bien chanter 1668*, trans. Austin B. Caswell, *Musical Theorists in Translation* 7 (Brooklyn, N.Y.: Institute of Mediæval Music, 1968), 64-82.

Often, the “^” caret is immediately followed by a *tremblement* as in Ex. 5.5 from the D to the C-sharp. While Ferrard translates this combination of ornaments into a *tremblement lié*, Arrowman, however, calls this a *tremblement avec appui* (or *tremblement appuyé*) that would split the D eighth note into two D notes, with the second (repeated) D note as the upper note that begins the *tremblement* (trill alternation with C-sharp).<sup>73</sup> The *tremblement appuyé* anticipates the beat, unlike the *tremblement lié*.<sup>74</sup> In effect, the *tremblement appuyé* adds a repeated note and then starts the trill before the beat, i.e. the trill starts before the printed C-sharp. As an aside, the *harpegement* (arpeggio) in the same measure should be rolled from bottom to top, according to Chaumont’s ornament table, where that is the only option (unlike the composer André Raison’s ornament table that illustrates both up and down *harpegements*).



Example 5.5. *Deuxième fugue from the Suite du premier ton by Chaumont*

73. Saint-Arrowman, *Pièces d’orgue sur les 8 tons*, x.

74. Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J.S. Bach 3rd ed.* (Princeton: Princeton University Press, 1978), 257.

The *port de voix* is rare in organ music, and it provides an opportunity for added lyricism. As such, the *port de voix* was seen more often in vocal and choral works, such as those by Clérambault and Camppra.<sup>75</sup>

### **The Allemandes (Performance Practice)**

*Allemande* movements frequently appear throughout the eight suites of Chaumont's *Pièces d'orgue*. Yet Chaumont's registration instructions are silent about *allemandes*. Going further, all of the registration instructions by all of the French classical style composers in Douglass's book (including by the composers Nivers, Lebègue, Anon., Raison, Boyvin, Chaumont, G. Corrette, M. Corrette, and Dom Bédos) are all silent about the registration of *allemandes*. The reason is because most *allemandes* are intended for the harpsichord.

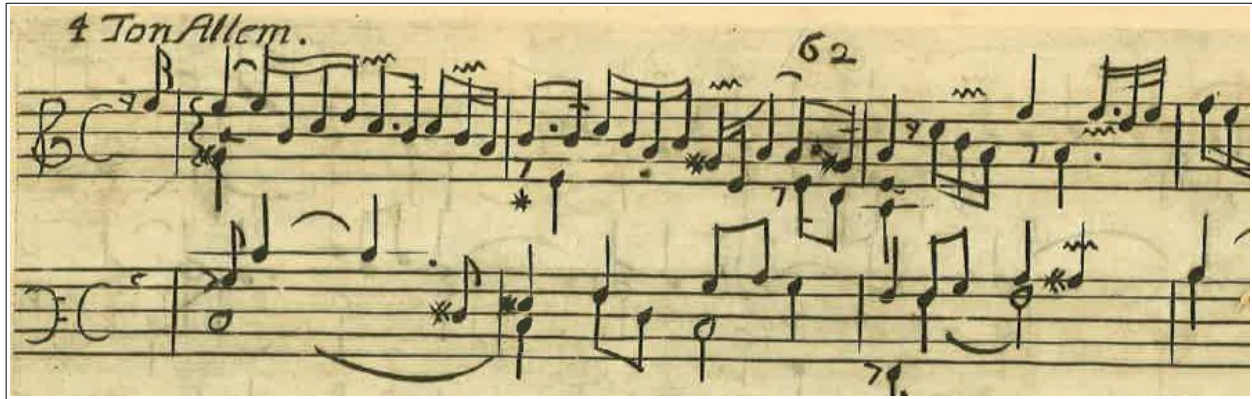
Chaumont's *allemandes* are surrounded by pieces that were intended for the organ. Given that Chaumont's pieces were intended as *versets* in a religious service, the harpsichord was not loud or sustaining enough to lead worship in a church setting. Instead, it appears that Chaumont's *allemandes* were intended for organ performance, similar to the *allemandes* of the Liégeois composer Henri Du Mont that were intended for organ performance.<sup>76</sup> In fact, the sustained pedal tones in the bass voice in many of Chaumont's *allemandes*, in Ex. 5.6 for example, point towards performance on the organ<sup>77</sup> rather than the harpsichord.

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75. Sally A. Sanford, "A Re-Examination of port de voix in the Seventeenth and Early Eighteenth Centuries: Possibilities in Vocal Performance," in *A Festschrift for Prof. Kerala J. Snyder*, ed. Johann Norrback, Joel Speerstra, and Ralph Locke (Göteborg: University of Gothenburg, 2019), 22, <http://hdl.handle.net/2077/54929>; and Saint-Arrowman, *Pièces d'orgue sur les 8 tons*, iv.

76. Shannon, *Evolution of Organ Music*, 72.

77. Rodney Craig Atkinson, "The Decisive Turn: Chambonnières as Inspirer of the French Baroque Organ Style" (PhD diss., University of the Pacific, 1977), 48.



Example 5.6. *Allemande from the Suite du quatrième ton* by Chaumont

Despite the absence of registration instructions, registrations decisions for the *allemandes* become clear through an analysis of the *allemande* compositional styles. In the variety of movement types in Chaumont's *Pièces d'orgue*, there appears to be two types of compositional organizations, vertical and horizontal. The horizontal pieces center around a solo melody, including the movements called *voix humaine*, *récit*, *cornet*, *écho*, *basse de tierce*, and *cromhorne en taille*. The vertical pieces have no solo voice and use multi-voice counterpoint and vertical chordal structures, such as the movements *plein jeu*, *dialogue*, *fugue gaye*, *fugue grave*, *fugue à 3*, *contrefugue chromatique*, and *prélude*. The *duo* and *trio* movements are arguably horizontal, with a solo in the bass voice played on a separate manual, along with the absence of vertical structures, and the continuous horizontal movement. How about the *allemandes*? It is clear that the *allemandes* are vertically oriented, with no solo voice and clear vertical chordal structures (e.g., rolled chords) in Ex. 5.7.





Example 5.7. Allemande from the Suite du premier ton by Chaumont

The vertical structure of the *allemandes* closely resembles the vertical structures of a *plein jeu* movement, as in Ex. 5.8. In fact, in reference to an *allemande* by the Liégeois composer Henri Du Mont, Shannon says that the “serious chordal texture of the *allemande grave* is identical to that of the classical *plein jeu*. It can be distinguished from the latter genre only by being cast in binary dance form.”<sup>78</sup> Furthermore, Ponsford says that “reference to an *allemande* and a *courante* has already been made in connection with *pleins jeux*.”<sup>79</sup> Taken together, all these facts suggest using a *plein jeu* registration for the *allemande* movements, as a performance practice.

Another factor to consider is the proximity of the movements to each other in the order of the manuscript, for example pairs of *duos* are often found together in the sequence of movements. Similarly, a fugue and *deuxième* (second) fugue often, but not always, appear next to each other in the manuscript. Extending this logic to the *allemandes*, they are often paired with *plein jeu* movements in the order of the manuscript. Such *plein jeu* and *allemande* movements are paired together within most of the eight suites, including in the first, second, fourth, fifth,

78. Shannon, *Evolution of Organ Music*, 72.

79. David Ponsford, “Chapter 13: Baroque Organ Music,” in *The Oxford Handbook of the Baroque*, ed. John D. Lyons (Oxford: Oxford University Press, 2019), 323.

seventh, and eighth suites in Chaumont. Only one exception is the third suite, where a *récit* movement appears in between the *plein jeu* and the *allemande*, and the sixth suite is devoid of an *allemande*. So, on first inspection, the order of the movements in the manuscript appears to be random, but there is organization present, especially the pairings of movements. These pairings of *plein jeu* and *allemande* movements further suggest using a *plein jeu* registration for the *allemandes*.



Example 5.8. *Plein jeu* from the *Suite du quatrième ton* by Chaumont

Given the above associations between the *plein jeu* and the *allemandes*, should the *allemandes* be played with a *plein jeu* registration? Yes, the above discussion justifies this registration choice. The *plein jeu* registration is summarized by Laukvik as the 16', 8' and 4' flute and principal stops, along with the *Fourniture* and *Cymbale* mixtures, and with manuals coupled. Typically, a similar registration is used on the *positif* manual, without the 16' stops that are not usually present on a *positif* manual, and this is coupled down to the *grand orgue* (great)



manual. This bright *plein jeu* registration emboldens the chordal texture through the inclusion of the overtone series from the mixture stops.

An alternative registration possibility for Chaumont's *allemandes* is the German *pleno* registration. After all, the word *allemande* means "German," and the vertical compositional style in these *allemandes* resembles German contrapuntal textures.<sup>80</sup> How does the *plein jeu* compare to the German *pleno* registration? They are similar, but the *pleno* includes only the principal chorus and mixtures, without the flutes of the *plein jeu*. The *pleno* stops of the *positif* division may be coupled down to the *grand orgue* manual (i.e., great manual), in similarity with the *plein jeu*. Given the similarity between the *plein jeu* and the *pleno* registrations, the performer could then decide on a hybrid registration, by adding one or more flute stops to the German *pleno*, bringing it more in the direction of a French *plein jeu* sound.

The historical performance literature has been silent about the registration of *allemandes*. As mentioned, none of the French style composers left definitive registration instructions for *allemandes*, and the modern historical performance experts such as Laukvik, Leupold, and Douglass are all silent on the matter.<sup>81</sup> The compositional similarity between *plein jeu* and *allemande* movements was noticed by Shannon and Ponsford, but this chapter provides the first detailed discussion of *allemande* registrations with performances practice conclusions.

Changing topics to the rhythmic freedom in *allemandes*, Jenne recommends analyzing the *allemande* to locate greater and lesser cadences, and that these cadences should create the

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80. Meredith Ellis Little and Suzanne G. Cusick, "Allemande [allemand, almain, alman, almond] (Fr.: 'German [dance]'; It. *Alemana, allemanda*)," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.00613>; accessed 11 January 2021.

81. Hens and Bragard, *Pièces d'orgue sur les 8 tons*. Without evidence or justification, this 1939 edition states the *allemande* registration as *fonds* (which are the foundation stops of principals and flutes without mixtures).

demarcations between phrases.<sup>82</sup> Practically, Jenne recommends demarcating these phrase groups via slight *ritardandos* just before the lesser and greater cadences, the addition of discretionary ornamentation near the cadence, the addition of ornamentation to the final cadential chord (usually on the leading tone), and lingering on the dissonances present just before the resolution at the cadence. The recommended combination of rhythmic and ornamentation alterations helps the phrases and structure of the *allemande* to become more audible.

Regarding tempo, Jackson says that the tempos of *allemandes* varied greatly from “*largo*, on the one hand, to *presto* on the other.”<sup>83</sup> In fact, three out of the four time signatures used by Chaumont are found in his various *allemandes*. These three meters include common time, *allabreve* or cut time, and the lively common time with two dots. These meters are explained by Chaumont in his introduction as *lentement*, *gayement*, and *très gayement*, respectively. Therefore, Chaumont gave direct indications about the tempo of each *allemande*, as revealed through his choice of meter.

Regarding *notes inégales* and rhythmic inequality in *allemandes*, “most French baroque theorists held that movements not in French style (*allemande*, *giga*, etc.) were not appropriate vehicles for inequality, although there was certainly no agreement on the matter. Couperin did not address this problem, but there is compelling internal evidence that unnotated inequality is misplaced in his *allemandes*.”<sup>84</sup> The internal evidence, referred to in the above quotation, is that dotted inequalities are already notated in the scores of many *allemandes*. In addition, the word

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82. Natalie Jenne, “On the Performance of Keyboard Allemandes,” *Bach* 10, no. 2 (April 1979): 20-21.

83. Roland Jackson, “Allemande,” in *Performance Practice: a Dictionary Guide for Musicians* (Routledge: New York, 2005), 10.

84. Kevin Bazzana, “The Uses and Limits of Performance Practice in François Couperin's Huitième Ordre,” *The Musical Quarterly* 75, no. 1 (Spring 1991): 23-25.

*allemande* means “German,” and note inequality is a French style characteristic that was not considered part of the German style. So, while it is possible to apply inequality to the smallest regular note values, usually being the sixteenth notes in Chaumont’s *allemandes*, it is not recommended.<sup>85</sup>

### **The Chaconnes (Performance Practice)**

There are only two *chaconnes* in all of the eight suites, the *chaconne grave* (second suite) and the *chaconne en la* (sixth suite). They are both the last pieces of their respective suites, suggesting a grander ending for each of these *chaconnes*. Therefore, the registration could build step-wise towards such a grand finale. In the French style, the *chaconne* was usually played on the harpsichord, but it is possible to look to the styles of other nations for organ *chaconnes*. For example, one can see the development of the *chaconne* (*ciacona* in Italian, as labeled in Buxtehude’s works for example) in German organ music. In the German music of Buxtehude, including *chaconnes*, “the shifting aesthetic of successive sections can often benefit from a prepared registrational scheme incorporating changes of manual rather than changes of stops; the technique is known as ‘terraced registration’, or ‘terraced dynamic’.”<sup>86</sup>

These registration increases that create terraced dynamics can occur between the sections of the *chaconnes*. In Chaumont’s *chaconne grave* (second suite), there are at least six sections, each based on an eleven measure-long subject,<sup>87</sup> where the middle four sections have repeats with first and second endings. There is ample opportunity, then, to terrace the dynamics, starting

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85. Hubert Schoonbroodt, *Lambert Chaumont*. Schoonbroodt takes some liberties here, and he decided to apply inequality in the *allemandes* in his recording.

86. Peter Hurford, *Making Music on the Organ* (Oxford: Oxford University Press, 1988), 24.

87. Apel, *History of Keyboard Music*, 736.

with soft registrations on 8-foot stops on the *positif* or *echo* manuals. The next loudest is the switch to the great manual, followed by adding mixture stops that can be added manually during performance by pulling out the required stop, at a convenient place at the beginning of one of the *chaconne* sections. After adding mixtures, brighter still is the coupling of the other manuals, one at a time, to the main *great* manual. Then reeds can be added. Finally, pedal can be added near the final section of the *chaconne grave*. Chaumont's compositional writing seems to be in accordance with this crescendo pattern, as well, due to the increase from three voices in the penultimate section to four voices in the final section of the *chaconne*.

While this terraced crescendo is typical for modern-day registrations of *chaconnes* and *passacaglias* (both have a repeating bass pattern), Laukvik provides a caveat based on historical evidence. In reference to perhaps the most well-known *passacaglia*, J. S. Bach's *Passacaglia in C* (BWV 582), "the romantic solution of beginning quietly in order to finish, after a long drawn-out crescendo, with a tutti, accords neither with baroque registration practice in general nor with the formal cohesion of this piece in particular."<sup>88</sup> By "cohesion," Laukvik is referring to the lack of time available to effectuate registration or manual changes in the midst of performing the piece, and to the distraction from the compositional writing that such registration changes bring about. In other words, there are no convenient breaks with enough time to effect these changes, except with our modern organs that have convenient memory pistons with "stop action," but these mechanisms are not historically valid. Despite these objections, Laukvik goes on to propose one registrational increase, located at the transition to the *thema fugatum* of Bach's *passacaglia* where there is enough time to make a registrational increase or a manual change.

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88. Laukvik, *Historical Performance Practice in Organ Playing*, 227-228.

Regarding Chaumont's *chaconnes*, how is the performer to arrive at a registration decision? One consideration is that pedal can be added at any time, without requiring any short breaks in time. A good place for pedal would be in the final section of the *chaconne* or the final iteration of the ground bass pattern. On all organs, including period organs, manual changes require much less time compared to stop changes, unless one has a free-hand available, briefly, to pull-on more stops. So, a manual change to a louder manual can be made quickly (one hand at a time) after cadences at the first or second endings in Chaumont's *chaconnes*. So, after considering historical evidence, the options for a terraced crescendo are reduced compared to what is modernly possible, but such crescendo possibilities are not eliminated entirely. The adept organist Hubert Schoonbroodt chose to do a terraced crescendo in his recording of Chaumont's *chaconne grave*.<sup>89</sup>

Further still, it is possible to perform Chaumont's *chaconnes* without any terraced crescendos at all, as Laukvik states, "Someone who is frightened by the idea of a quarter of an hour of pleno sound ought to consider that it is a bad habit, common to our time, to be always striving for change and distraction (And this attitude was—alongside the often wearisome sound of the late romantic period organs—the principal reason for the frequent changes of manual in the late Romantic period)."<sup>90</sup> Contrasted to the Romantic practice of terraced changes, the Baroque practice seems to allow for a cohesion to pieces via an unchanging registration throughout, providing less distraction from the compositional features of a given piece. In Baroque practice, the main purpose of manual changes was not terraced crescendos but rather a dialogue between two voices. So, there are good arguments both for and against terraced

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89. Hubert Schoonbroodt, *Lambert Chaumont*.

90. Laukvik, *Historical Performance Practice in Organ Playing*, 227.

crescendos, and good arguments for a middle-of-the-road limited crescendo. Among these possibilities, likely the best way to make a performance decision, then, is to experiment at the organ within its acoustical environment and its venue.

The above discussion similarly applies to the *chaconne in la* (*chaconne* in A) of Chaumont's sixth suite. In fact, this *chaconne* is even longer with ten sections, each on an eight-measure *ostinato* bass pattern.<sup>91</sup> Again, the penultimate section has three voices followed by four voices in the final section, bringing the entire suite to a resounding end.

### **The Giges (Performance Practice)**

There are several pieces in the *gigue* style in the "3" meter that Chaumont defines as "*comme un mouvement de ballet. Le 3 mesure a 3 temps*"<sup>92</sup> (like a ballet. The 3 measure has 3 beats). The *gigue* movements include the *gigue* (first suite), *deuxième duo* (third suite), *duo en gigue* (fourth suite), *duo en gigue* (sixth suite), and *duo* (eighth suite). The word *duo* appears in the titles of all of these movements, except for one, namely the *gigue* from the first suite. This *gigue* (first suite) is also differentiated from all the others by having up to four voices, making it not a *duo* (*duos* only have two voices). The *duos*, however, are all subject to Chaumont's rules for *duo* registrations.

The multi-voice texture of the *gigue* (first suite) is not subject to the *duo* registration rules, which leads to the question of registration. This *gigue* is the last movement of the first suite, suggesting a grand registration, such as the *plein jeu*, the *petit jeu*, or even the *grand jeu*, the compositions of which are described by Chaumont, even though he never ascribes any

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91. Apel, *History of Keyboard Music*, 724.

92. Lambert Chaumont. "Pièces d'Orgue sur les 8 Tons avec leurs variétés, leurs agrémens, leurs Mouvemens et le Mélange des Jeux propres à chaque espèce de verset," score, 1695, Fonds Terry Léonard ancien 18e (19), Bibliothèque du Conservatoire royal de Liège, Université de Liège.

registration instructions to this multi-voice *gigue*. The biggest and loudest of these possibilities is the *grand jeu*, which Chaumont defines as the *Petit Bourdon, Prestant, Doublet, Nazard, Quarte de Nazard, Tierce, Trompette, Clairon, Cornet*, and *Tremblant à vent perdu*. The *Tremblant* here is “à vent perdu” and is synonymous with the *Tremblant fort* (strong tremulant). The manuals are also coupled together in the *grand jeu*.<sup>93</sup> This was a loud registration, described as “all the reeds and cornets of the organ sounding together in what was, historically, the loudest sound many would ever hear in their lifetime, aside from cannon fire or thunder.”<sup>94</sup> An alternative possibility is the *petit jeu*, which is defined by Chaumont as the *Montre, Bourdon, Nazard, Tierce*, and *Cromhorne*. The third possibility is the *plein jeu*, the composition of which was already described above in this chapter in the section on *allemande* registration.

If a large registration is assumed, then the articulation must become shorter, especially in an echoing hall or cathedral. Otherwise, longer articulations will cause the sound to echo and blur. Indeed, the *grand jeu* registration is normally applied to multi-voice movements entitled *dialogue*, where the manner of playing was described in 1703 by Gaspard Corrette as “The DIALOGUE is played very boldly, ranging among all sorts of moods, from gaiety to languor.”<sup>95</sup> The *dialogue* is traditionally used as the last movement of a suite,<sup>96</sup> which is exactly where this *gigue* appears, even though Chaumont does not usually follow the convention of placing *dialogue* movements at the end of his suites. Therefore, given that this *gigue* is traditionally

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93. Douglass, *Language of the Classical French Organ*, 115, Chart.

94. Jonathan Young, “The Tremulant in French Classical Organ Music,” *Vox Humana (Online Journal)*, 2019, accessed 12 January 2021, <http://www.voxhumanajournal.com/young2019.html>.

95. Douglass, *Language of the Classical French Organ*, 212.

96. Laukvik, *Historical Performance Practice in Organ Playing*, 181.

located, like a *dialogue*, as the last movement, a large registration such as the *grand jeu* fits here, with short articulation.

Regarding note inequality, in that the *gigue* already contains dotted rhythms, *notes inégales* are not needed here. And, as discussed above for the *allemandes*, “most French baroque theorists held that movements not in French style (*allemande*, *giga*, etc.) were not appropriate vehicles for inequality.”<sup>97</sup>

### **Other Miscellaneous Considerations (Performance Practice)**

The *voix humaine* movement registration instructions left by Chaumont are incomplete, for according to Laukvik this “reed stop, which imitates the human voice, was always played with the *Bourdon* 8, *Flûte* 4, and *Tremblant* (*doux*), where *doux* means soft. The flute stops help to stabilise the reed stop, which is difficult to voice, and the *Tremblant* imitates the vibrato of the human voice, while masking any tuning problems. N. Lebègue and A. Raison liked to add the *Nasard* 2-2/3.”<sup>98</sup> The *Voix humaine* stop is not rare on modern organs, but it is often absent. So, to find a substitute for the *Voix humaine* stop Laukvik recommends that “we have to use reeds with short resonators as alternatives on our modern instruments, although a regal can hardly produce the sweetness of the classical French stop.”<sup>99</sup>

Regarding Chaumont’s *écho* movements, compared to the *échos* of Scronx from the last chapter, a comparatively larger *cornet* with more ranks can be used, even five or six ranks depending on the balance between the voices. The *cornet* had developed in the intervening years

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97. Bazzana, “Uses and Limits of Performance Practice,” 23-25.

98. Laukvik, *Historical Performance Practice in Organ Playing*, 167.

99. Laukvik, *Historical Performance Practice in Organ Playing*, 167.



between Scronx's *échors* of 1617 and Chaumont's *échors* of 1695, suggesting that more ranks can be used in the *cornet* in Chaumont's *échors*.

Regarding *notes inégales*, the rules and exceptions to those rules, as referenced in this chapter and in Chapter 3 of this thesis, can be applied to Chaumont's works. There is one rare exception to be noted in the *basse de trompette* from the fifth suite, where syncopation occurs in Ex. 5.9.

Besides the syncopation in question, the movement contains much conjunct motion and scalar passages, where inequality can be applied. However, the tempo is related to the *allabreve* meter by Chaumont, who defines it as *gayement* (fast) but less fast than the *très gayement* of the meter with the two dots. Given the quick tempo, the degree of inequality should be reduced to triplet or even *lourer* (5 + 4) inequality in long-short pairs.

The syncopation measure in question, the fourth measure in Ex. 5.9, occurs in the lower voice of the upper staff on the notes G and A. Syncopation is listed as one of the exceptions to the rules,<sup>100</sup> and therefore inequality should not be applied in this measure. This same passage is simultaneously covered by yet another exception (to the *notes inégales* rules) where leaps should not have inequality applied to them, as downward leaps of the fifth interval are seen between the D to G and E to A intervals in this same measure.

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100. Laukvik, *Historical Performance Practice in Organ Playing*, 172.



Example 5.9. *Basse de trompette* from the *Suite du cinquième ton* by Chaumont

Taking together Chaumont's written registrations and tempo instructions, the well-known *notes inégales* conventions, this chapter's resolution of many lacunae about the *port de voix*, and the discussions of registration for the dance-origin movements (*allemande*, *chaconne* and *gigue*), the performer is more readily able to realize an accurate historical performance that is in line with the composer's intentions.

### Highlights of Performance Practice Recommendations in Chaumont

The precise considerations of the different components of the *port de voix* are presented. Because this is a rare ornament in organ music, the precise execution of the *port de voix* in Chaumont's organ music was not completely analyzed until now in this thesis. A way of applying the degree-of-inequality rules to the *port de voix* is also newly proposed in this chapter. The registration of the dance-originated movements (*allemandes*, *chaconnes*, and *gigues*) is justified based on compositional similarities to *plein jeu* movements, and based on the inferences from the paired organization of the movements in Chaumont's suites. Additional lacunae are presented and discussed, such as gaps in the Chaumont's registration indications. All of these conclusions should enable a closer realization of Chaumont's intentions.

## CHAPTER 6

### LIVRE D'ORGUE (1710) BY THOMAS BABOU

#### Background

Thomas Babou (1656-c.1740) was an organist and composer in Liège at the *Église Collégiale Saint-Jean-l'Évangéliste* (also called *Église Saint-Jean-en-l'isle*), which is a church that still exists today and is located near the city center. Living until the age of eighty-four, his only known position was at *Saint-Jean-l'Évangéliste* for at least seventeen years from 1687 to 1704, and possibly longer until 1726 when his son Jean-François-Pascal Babou took over the organist position from 1726 to 1767. The son was probably the copyist for this *Livre d'orgue* (1709-1710) containing many pieces by his father, Thomas Babou.<sup>101</sup> Centuries before, in this same church building was where the composer Johannes Brassart (c.1400-1455) served as succentor,<sup>102</sup> and where the composer and important theorist Johannes Ciconia (c.1370-1412) was the *petit chanteur* (young vocalist).<sup>103</sup>

The construction of the organ at this church is attributed to the prolific organ builder André Séverin (early 1600s-1673), sometime before 1673 although the construction date is unknown, and the stop list is also unknown.<sup>104</sup> After Thomas Babou's tenure, in 1761, the organ was reconstructed so much, that it is listed as a new construction by the highly prolific organ

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101. André van Oekel, "Johannes Ciconia fils," in *Dictionnaire des compositeurs de Belgique du Moyen Âge à nos jours*, ed. Thierry Levaux (Ohain-Lasne, Belgium: Éditions Art in Belgium, 2004), 122.

102. Peter Wright, "Brassart [Brassar, Brassaert, Brasart, Brassant], Johannes," *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.03861>; accessed 4 January 2021.

103. van Oekel, "Johannes Ciconia fils," 122.

104. Jean-Pierre Felix, "Séverin, André," in *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9<sup>e</sup> siècle à nos jours*, ed. Malou Haine, Nicolas Meeùs, and Pierre Mardaga (Liège: Mardaga, 1986), 378.

builder Guillaume Robustelly (c.1720-1793).<sup>105</sup> Therefore, this further complicates recovering the organ specification present during Thomas Babou's tenure. Fortunately however, Thomas Babou's instructions in the manuscript score regarding organ registration are fairly clear.

Thomas Babou's compositional style is nicely summarized by José Qutin, who states that Babou's style "*se s'écartere du style quelque peu austère de Chaumont et aussi de son contrepoint rigoureux. Il leur préfère manifestement un brillant et une volubilité nettement italianisants.*"<sup>106</sup> (turned away from the somewhat austere style of Chaumont and also its rigorous counterpoint. Babou prefers instead a clear Italianate brilliance and volubility). Indeed, Italian features are present Babou's works, such as varied reprises, the dominance of brilliant melodic lines of fast notes, and sparse textures, etc. The French style is present as well, such as the idiomatically French *basse de trompette* and *récit de cornet* movements. Some have suggested that Thomas Babou may have studied with the *livre d'orgue* pioneer and French composer, Nicolas Lebègue (1631-1702),<sup>107</sup> with some specific compositional similarities ("*octaves creuses*", 'hollow' sounding octaves, etc.) between the two composers pointed out by Froidebise.<sup>108</sup> Another feature is the traditional religious purpose of some of Babou's works,<sup>109</sup> because service music was often the purpose of the *livre d'orgue* genre, and the religious purpose is given away by piece titles like *Salve Regina* and *Tantum Ergo*. At the same time, Babou's works show "the introduction of a

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105. Guido Schumacher, "Robustelly, Guillaume," in *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9<sup>e</sup> siècle à nos jours*, ed. Malou Haine, Nicolas Meeùs, and Pierre Mardaga (Liège: Mardaga, 1986), 344.

106. José Qutin, "Jean Buston et les Babou: organistes de Saint-Jean l'Evangéliste, à Liège," *Bulletin de la Société liégeoise de Musiologie* 2 (Jan. 1973): 7, <https://popups.uliege.be/1371-6735/index.php?id=2795>.

107. Thomas Babou, *Treize pièces de Babou (1709 et 1710) publiées après le manuscrit du Conservatoire de Liège*, ed. Pierre Froidebise (Fleurier, Switzerland: Schola Cantorum, 1959), 1.

108. Babou, *Treize pièces de Babou*, 2.

109. Géry Dumoulin, "Babou, Thomas," in *Dictionnaire des compositeurs de Belgique du Moyen Âge à nos jours*, ed. Thierry Levaux (Ohain-Lasne, Belgium: Éditions Art in Belgium, 2004), 38.

secular style into church music”<sup>110</sup> through the incorporation of popular songs, noels, and dances, just like Lebègue had done before.<sup>111</sup> Overall, the Italian and French styles, and the sacred and secular influences are all found in these works of Thomas Babou.

The manuscript score of the *Livre d’orgue par M. Babou* (Monsieur Babou) is about 145 pages and contains approximately eighty-three pieces. The number of pieces depends on how the movements are grouped together and counted.<sup>112</sup> The manuscript is not organized in any logical order, and “as a result of the copier’s slovenliness, some corrections turned out to be necessary,”<sup>113</sup> but the manuscript is still readable in the below manuscript excerpts used in this chapter. Of these eighty-three pieces, twenty-one pieces are explicitly labeled as by M. Babou (the first name of Thomas was later found from church records). Two of the pieces are closer to the French style rather than Italian and are labeled as “*par M. Buston*,” who is Jean Buston, Thomas Babou’s assistant at the church.<sup>114</sup> Some of the anonymous pieces might be by either Thomas Babou or Jean Buston. One piece is mysteriously labeled as by M. Couperins (*Monsieur Couperins*), and the identity of which Couperins has yet to be found. The remaining pieces are technically anonymous, but many bare the characteristics of Thomas Babou’s compositional style, and many bare similar titles to the pieces labeled as “*par M. Babou*.”

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110. José Quitin, “Babou, Thomas,” *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.01652>; accessed 4 January 2021.

111. Babou, *Treize pièces de Babou*, 1-2.

112. Quitin, “Jean Buston et les Babou,” 7.

113. Thomas Babou, *Livre d’orgue*, ed. Hubert Schoonbroodt (Veurne: Documentatiecentrum voor orgel, 1986), 4. The level of “slovenliness” is apparent in the examples from the manuscript score used in this thesis chapter, below, but it is still readable.

114. José Quitin, *La Wallonie, le pays et les hommes: Lettres, arts, culture. Du XVI<sup>e</sup> siècle au lendemain de la Première Guerre mondiale*, vol. 2 (Brussels: La Renaissance du livre, 1978), 330, [http://connaitrelawallonie.wallonie.be/sites/wallonie/files/livres/fichiers/wph\\_culture\\_tii\\_p321-348.pdf](http://connaitrelawallonie.wallonie.be/sites/wallonie/files/livres/fichiers/wph_culture_tii_p321-348.pdf).

Time and space do not permit a historical performance analysis of all eighty-three pieces, but it would be a worthy task. In this chapter, the focus is on the pieces in Froidebise's modern edition from 1959 entitled *Treize pièces de Babou* (Thirteen Pieces of Babou), which is still available for purchase.<sup>115</sup> Of the thirteen pieces, six pieces are two-voiced harpsichord style pieces that, nevertheless, can be adapted and played on the organ. Because these six pieces are very similar in character, only one of the six is used here as an example for analysis. The remaining seven pieces of the thirteen are idiomatic for the organ, and these are the focus of this chapter.

Froidebise's 1959 edition is far easier to obtain or purchase than the Schoonbroodt 1986 edition that contains all eighty-three pieces from the manuscript.<sup>116</sup> The Schoonbroodt edition is out of print and not for sale, with the best chance of finding it only in a library.<sup>117</sup> Schoonbroodt also made a recording of Babou's organ works on several LPs in 1984, but these have become rare, not commercially available, and expensive to obtain.

Overall, this music has much to say for itself. Babou writes accurately in the harpsichord and the organ idioms. This music is ideal for historical performance analysis, due to the need for embellishment in the varied reprises, the ample opportunity for adding discretionary ornamentation, the thin textures allowing for artistic freedoms in the tempo, and the application of period appropriate and context appropriate historical evidence. Babou created many opportunities for artistic freedoms for the performer, and this makes these pieces fun to play.

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115. Babou, *Treize pièces de Babou*, 1-32.

116. Schoonbroodt, *Livre d'orgue*, 1-145.

117. The publisher (<http://www.alamire.com/>) went out of business and the stock sold out. Several academic libraries retain print copies, however.

### ***Livre d'orgue: Fantasia des trompettes basses et hautes (Performance Practice)***

This *fantasia* is ninety-nine measures long. The first seventy-five measures are in the *allabreve* meter, with the remaining measures in 6/4 time. The *trompette basse* occurs in measures 8-34, and the writing appears to be idiomatic for the string instrument known as the *viola da gamba*, as was common for the *basse de cromorne* movements throughout the repertoire of the early eighteenth century. To quote Gaspard Corrette in 1703, “*La BASSE DE CROMHORNE imite les traits, les Cadences, les Batteries, et les vitesses de la Basse de Violle.*”<sup>118</sup> (“The BASSE DE CROMHORNE imitates the bowings, nuances, arpeggios, and passage work of the Basse de Violle”).<sup>119</sup>

The *Trompette* and the *Cromorne* are similarly both 8’ reed stops, and in fact, composers in the *livre d’orgue* idiom typically wrote for both types of movements called *basse de trompette* and *basse de cromorne*. Laukvik says that the “The title *Basse de Trompette ou* (“or”) *de Cromorne*, which is often to be found, proves that the two *Basses* forms can be identical in content.”<sup>120</sup> Therefore, given that the *trompette basse* writing appears to resemble the string idiom of a *viola da gamba* in Ex. 6.1, the performer can imitate the stringed articulation in this *trompette basse* passage by lengthening notes where a gamba player might attack with a down-bow, wherein the bow hits the string at a position closer to the wrist holding the bow. The organ can imitate this down-bow attack by lengthening the articulation, such as the holding slightly longer the B-flat in measure 4 of Ex. 6.1. As an aside, note that the bass clef here assigns F-

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118. Gaspard Corrette, *Messe du 8<sup>e</sup> Ton pour l’Orgue* (Paris: Chez Foucalt, 1703), 5.

119. Fenner Douglass, *The Language of the Classical French Organ: A Musical Tradition Before 1800, New and Expanded Edition* (New Haven: Yale University Press, 1969 rev. 1995), 212. This English translation by Douglass is loose and is not accurate of the original French. The author of this thesis (T.Z.) here attempts a more accurate translation: “The BASSE DE CROMHORNE imitates the features, rhythms, percussions, and passage work of the Basse de Violle.”

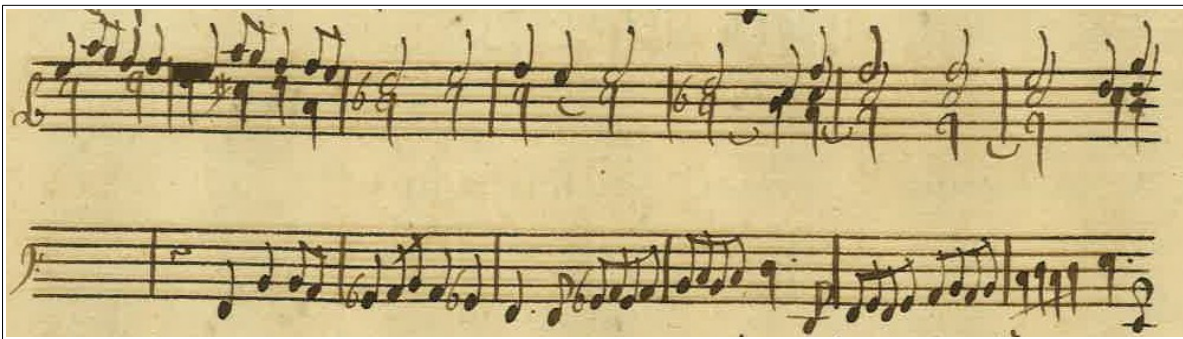
120. Laukvik, *Historical Performance Practice in Organ Playing*, 168.



natural to the center line, while the treble clef assigns G to the second from the bottom line, as in our convention today.

Also idiomatically for articulation, the top F-natural in the bass in measure 5 of Ex. 6.1 can be followed by an articulation break to simulate the time needed for the string crossing required by the octave leap to the F-natural below. The F-natural below would be played as an up-bow (short articulation on the organ) to allow for emphasis on a down bow on the following first note (strong beat) of measure 6 of Ex. 6.1.

A further string idiom is the bouncing of the gamba's bow called *spiccato*, the result of which is a shorter articulation, and this may be what Gaspard Corrette is referring to by the word “*batteries*” that implies an articulated percussive sound. *Spiccato* is usually applied to shorter notes, such as the eighth notes in measure 2 of the bass of Ex. 6.1 in the left hand, where the organist can apply a short articulation to imitate the bouncing of the gamba's bow.



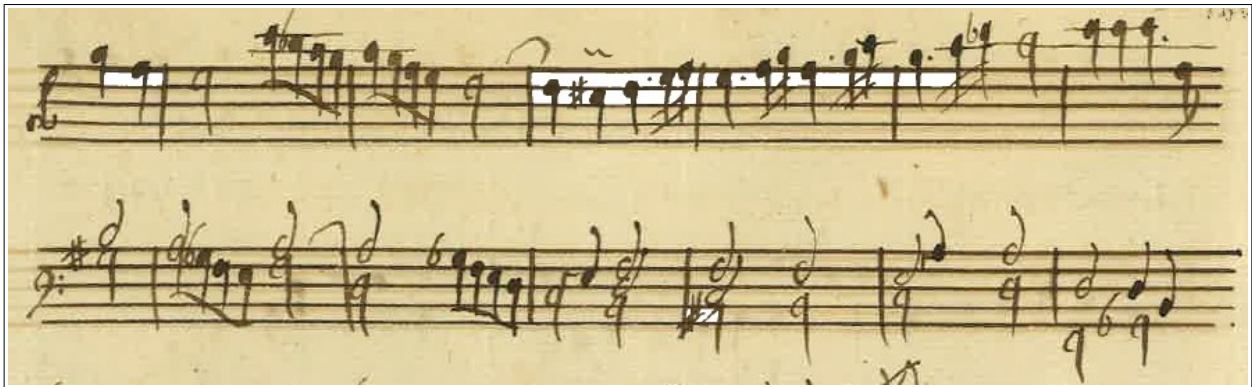
Example 6.1. *Fantasie des trompettes basses et hautes* by Babou.

The *trompette haute* (upper solo voice) enters in measure 39 and continues until the end of the piece. In contrast to the string idiom of the *trompette basse*, the *trompette haute* writing in this piece is more idiomatic of a brass instrument and contains many fanfare figures, as in Ex. 6.2. Imitating a trumpet articulation on the organ might involve putting in brass player breaths,



i.e. articulations, at suitable places at the end of phrases, such as before the last measure in Ex. 6.2.

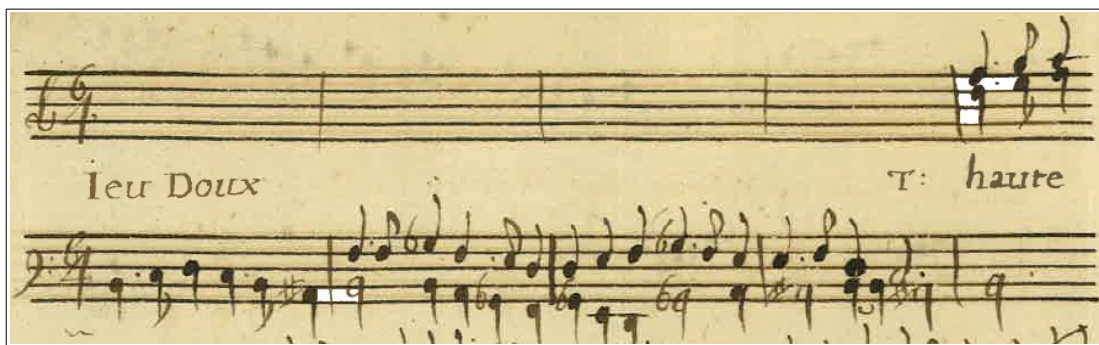
Regarding registration, this *fantasie* fits the registration of a *basse de trompette*, which in Douglass's chart contains a *Trompette 8'*, *Bourdon 8'*, and *Prestant 4'* on the main *grand orgue* manual. This three-stop combination for the solo voice matches the recommendations by several composers for the *basse de trompette* movements, including by the composers Lambert Chaumont, Jacques Boyvin, André Raison, and Nicolas Lebègue. Besides the solo reed, the *basse de trompette* accompaniment is played on the *positif* and is marked throughout the manuscript score as *jeu doux* (soft stops), see Ex. 6.3, about which Babou did not leave registration instructions. The *jeu doux* was an oft-used indication by other French style composers, however. According to the *jeu doux* chart of Douglass,<sup>121</sup> the closest composer in space and time to Babou, in the table, is the Liégeois composer Lambert Chaumont. Chaumont's *jeu doux* consisted of the *Bourdon 8'* and *Prestant 4'*. To these were sometimes added the *Flûte 4'* or the *Nasard 2-2/3'*, depending on the desired balance against the solo voice.



Example 6.2. *Fantasie des trompettes basses et hautes* by Babou

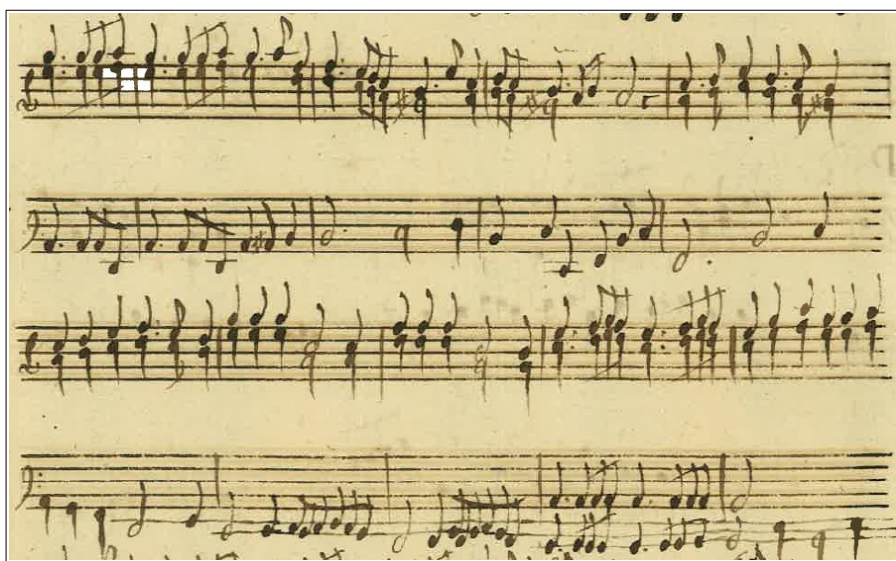
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121. Douglass, *Language of the Classical French Organ*, 124-125, Chart.



Example 6.3. *Fantasie des trompettes basses et hautes* by Babou

Towards the end of the piece, both hands start to resemble the trumpet idiom in parallel thirds, as can be seen at the end of Ex. 6.3. The trumpet fanfare-like writing is especially seen in the homorhythmic right hand that is joined by the left hand in an entirely homorhythmic measure, located in the second last measure in Ex. 6.4 in the second system. Perhaps the *jeu doux* hand could change over to the *Trompette* manual, by moving the left hand onto the same manual as the right hand. Such a manual change is not indicated in the score, but the change could take place in the last measure of the first system in Ex. 6.4, which begins a new phrase.



Example 6.4. *Fantasie des trompettes basses et hautes* by Babou

Regarding meter and tempo, the *allabreve* meter provides some clues. This meter appears at the opening of the piece in Ex. 6.5, and it signifies a *tactus* at the equivalent of every half note (*breve*), i.e. every half measure on beats one and three. Laukvik summarizes meter interpretation where “the smaller the denominator, the faster the note values, and the more solemn the character, the slower the tempo, and vice versa.”<sup>122</sup> Therefore, even though the tempo on the half note *tactus* (small denominator) is likely on the slow side, the eighth notes are “faster note values” from the quote above. Laukvik provides a caveat, while quoting from the 1779 treatise *Die Kunst des reinen Satzes in der Musik* by Johann Philipp Kirnberger, that the tempo is not “determined exclusively by the time signature and the note values, but is, in addition, influenced by the piece’s character, in that—seen from the composer’s point of view ‘it follows that a piece, which ought to be performed heavily and emphatically, can only be set out in long note values and another, which ought to be performed lightly and frivolously, only in short note values.’”<sup>123</sup> So, the preponderance of eighth notes and the rarity of sixteenth notes in this piece suggests that the tempo is somewhere in the middle between slow and fast. After all, fanfares such as those in this piece are normally played at a stately tempo, but not slow enough as to lose its stately energy. The performance conclusion of a medium tempo is an important factor in the *notes inégales* considerations in the next paragraph.

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122. Laukvik, *Historical Performance Practice in Organ Playing*, 80.

123. Laukvik, *Historical Performance Practice in Organ Playing*, 79.



Example 6.5. *Fantasie des trompettes basses et hautes* by Babou

In the French style, the application of *notes inégales*, or note inequality, follows a number of conventions that involve rules, and exceptions to those rules. Laukvik provides an excellent summary of the *notes inégales* conventions.<sup>124</sup> On this subject, one must also quote Froidebise in his Babou edition: “*On peut aussi user avec élégance et modération (contrairement à certaine mode actuelle) des croches inégales dans les mouvement conjoints; les recettes de traités ne sont ni brutales, nit simplistes, ni...infallibles. Il y a beaucoup de façons d'inégaler.*”<sup>125</sup> (One can use with moderation and elegance (contrary to today’s practices) unequal eighth notes where there is conjunct motion; the rules are neither hard-line, nor simple, nor ... infallible. There are many ways to apply inequality).

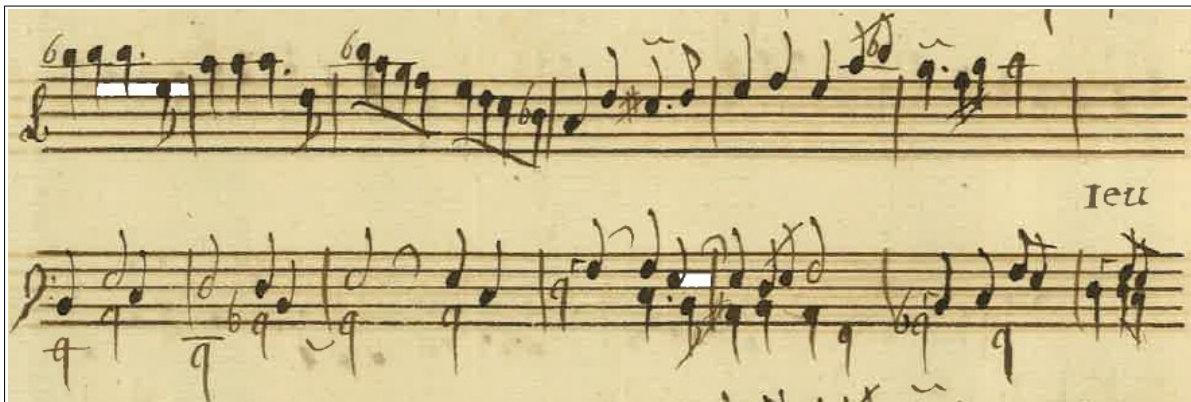
So, there is freedom but only within certain limits imposed by the inequality rules. This begs the question of where to apply inequality, and the answer requires the performer to apply these rules to the music and make executive decisions. In this piece in Ex. 6.2 (above), located several examples above, conjunct passages of groups of four descending eighth notes are present in both the right and left hand voices. This is one example where inequality can be applied.

124. Laukvik, *Historical Performance Practice in Organ Playing*, 169-172.

125. Babou, *Treize pièces de Babou*, 2.

If the decision is made to apply inequality here, the next decision is about the degree of inequality, a concept discussed by Laukvik, where a high level of inequality corresponds to dotted inequality (i.e., transforming a pair of equal eighth notes into a dotted eighth followed by a sixteenth note) and a lesser degree of inequality as a 2 + 1 triplet rhythm.<sup>126</sup> The lowest degree of inequality was referred to by Loulié in 1696 as *lourer* that assigns a 5 + 4 ratio of inequality to the pair of eighth notes.

The degree of inequality, then, is mostly dependent on the tempo. Fast tempos make a high degree inequality (dotted inequality) more difficult to execute and difficult to make audible to the listener, so high degree inequality (dotted rhythms) are mostly reserved for slower tempos. In medium tempos, such as concluded in the previous paragraph for this piece, a medium degree of inequality such as the 2 + 1 triplet pattern should suffice, but only in conjunct motion passages. Another passage to apply inequality appears in Ex. 6.6 in the descending scale in the *trompette haute* voice.



Example 6.6. *Fantasie des trompettes basses et hautes* by Babou

126. Laukvik, *Historical Performance Practice in Organ Playing*, 170-171.



Shifting topics to ornamentation, it is sparse in this piece, with only the trill and the mordent (*pincé*) appearing. The Froidebise edition adds a few editorial trills to improve the consistency of ornamentation throughout the piece, but there is room for more ornaments at the discretion of the performer. One possibility for adding ornamentation is in Ex. 6.2 (above), between the E-natural and the C-natural that starts an eighth note descent in the *trompette haute* part. The long E-natural note could have an added trill that starts on the superior note (F-natural), or a fast upward slide of two or three notes could be added just before the high C-natural. There are many other possibilities.

***Livre d'orgue: Another Fantasia des trompettes basse et hautes (Performance Practice)***

The piece has the same title as the previous piece, revealing the same registrations, described above, to be used for the solo voice and *jeu doux* accompaniment. The *allabreve* meter is the same meter as in the previous piece. However, the character of this piece is different, having many more sixteenth notes, with a sixteenth note run in the left hand Ex. 6.7. There are also dotted rhythms in Ex. 6.8 in both the right and left hands (measure 1 in the left hand and measure 5 in the right hand, using the measure numbers of Ex. 6.8), even though these dotted rhythms were not inscribed clearly (present in small sized markings). The presence of both sixteenth notes and dotted rhythms, as shown in these two examples, gives this piece a lot of energy.



Example 6.7. *Fantasie des trompettes basses et hautes* by Babou



Example 6.8. *Fantasie des trompettes basses et hautes* by Babou. Those are all quarter notes in measure 3 in the right hand. The dotted rhythms appear in measure 5 in the right hand

Regarding inequality, according to the rules, *notes inégales* would be applied to the smallest notes in this piece, which are the sixteenth notes. However, some inequality is already written into this piece via the dotted rhythms. Furthermore, the sixteenth note run in Ex. 6.7 contains many leaps and is disjunct, so inequality should be used sparingly if at all.

However, the final section of this piece in Ex. 6.9 is in a different meter,  $\frac{3}{4}$  time, and is marked *Famfar* that means fanfare. In this fanfare section, the sixteenth notes of the previous section have disappeared, and the smallest notes are now the eighth notes. This example is

entirely notated in a single staff with treble clef, and the bass staff is absent, which was a decision made by the copyist to save space. A conjunct passage appears in mm. 2-3 of the last system in Ex. 6.9. Therefore, inequality can be applied here. In contrast, the very last measure of the last system, in Ex. 6.9, shows repeated homorhythms that are also characteristic of fanfares, and the inequality rules about repeated notes negate applying inequality to such passages.

Regarding registration, the registration in the fanfare section does not necessarily take direction from the title of the piece (*trompettes basses et hautes*). This mostly treble fanfare section should use trumpets, but the often available *clarino* trumpet (i.e. *clairon* 4') stop should be added to the *basse de trompette* solo registration described for the previous piece.



Example 6.9. *Fantasie des trompettes basses et hautes* by Babou

Embellishment and discretionary ornamentation are related concepts, in that both involve adding tones (notes) to the piece. As mentioned for the previous *fantasie* above, one goal of discretionary ornamentation is to increase the consistency of ornamentation in similar passages. Why should a melody that is repeated only have an ornament in one of those passages, as often occurs in manuscript scores? The answer is that composers usually assumed that period



performers would know how to add consistent ornamentation to achieve *le bon goût* (good taste). One example is in Ex. 6.9 (above), wherein the last system there is a trill on one dotted quarter note (the D-natural), but no trill on the other dotted quarter note (G-natural). In his 1959 edition, Froidebise was right to add a trill on this G-natural in the first bar of the last system. A second goal of ornamentation is not only to increase consistency of ornaments but to liven up places, like at cadences, where *ritardandos* allow for more time to add ornaments.

Embellishment is discussed by Froidebise in his introduction,<sup>127</sup> where he uses the below measure in Ex. 6.10 as an example from this piece. Froidebise recommends adding a slide to the quarter note B-natural, by adding two sixteenth notes to the last half of the third beat of the bar on the quarter note (C and B sixteenths descending to A). About this example Froidebise says “*On pourra aussi << glouser >> certains dessins qui paraîtraient trop secs suivant le contexte du tempo, de la registration, etc.*” (One can slide on certain passages that appear too dry, while following the context of the tempo, registration, etc.). Froidebise calls this a slide, but his recommendation is to add sixteenth notes “in tempo,” and not small grace notes. For this reason, Froidebise’s suggestion could be said to be embellishment that is closer to composing, rather than ornamentation that is more rhythmically free. Other examples of such “dry” passages (i.e. bare quarter notes like this one) exist throughout the manuscript score.



*Example 6.10. Fantasia des trompettes basses et hautes by Babou*

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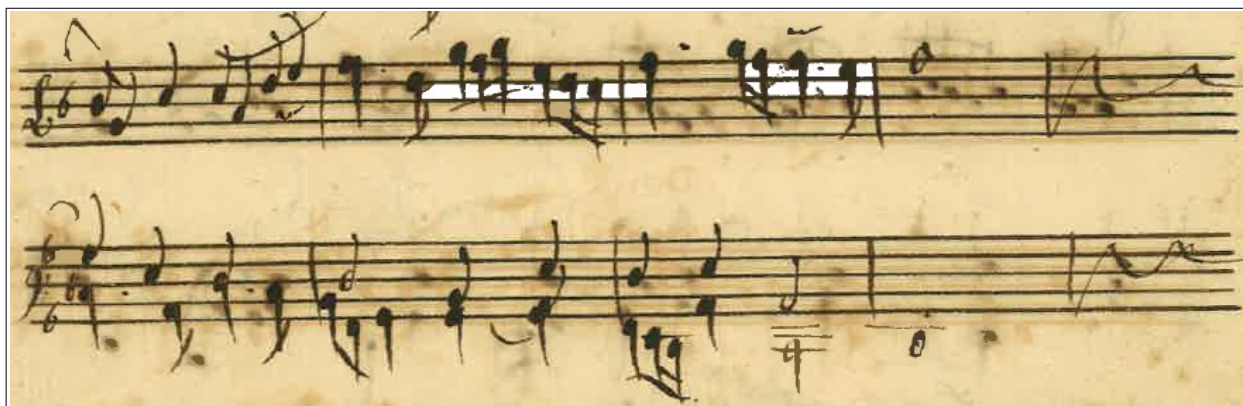
127. Babou, *Treize pièces de Babou*, 1.

### ***Livre d'orgue: Pièce de cornet (Performance Practice)***

The registration of this piece follows that of a *récit de cornet*, also called *récit de tierce* (because the *tierce* means a “third,” and the *cornet* includes the third-sounding, seventeenth interval, *Tierce* stop). So, a four, five, or six rank *cornet* can be used here, and Babou does not give any instructions about the *cornet* composition. Therefore, the choice of *cornet* rank depends on the desired balance against the accompaniment on the *jeu doux* and the acoustics of the hall. The accompaniment is a *jeu doux*, the composition of which was covered above for the *fantasies* of Babou.

The meter is in common time, suggesting a slower tempo than for *allabreve* according to Laukvik. In contrast, the high prevalence of sixteenth notes suggests that this piece should have energy. So, the tempo in this piece is likely a middle-of-the-road tempo.

A medium tempo translates into a lower degree of note inequality (*notes inégales*) than for slow tempos, as explained above for the first *fantasie* of Babou. Conjunct motion is relatively scarce in this piece, suggesting that it is acceptable to perform this piece without any *notes inégales*. Still, in the unmarked (but assumed in Baroque practice) *ritardando* in the final measures of this piece, the slower tempo may allow for time to add a few *notes inégales* on the sixteenth notes in Ex. 6.11. The degree of slowing from the *ritardando* translates into the degree of inequality, with a very slow tempo at the end giving a 2 + 1, or even a 3 + 1 dotted inequality.



*Example 6.11. Pièce de cornet by Babou*

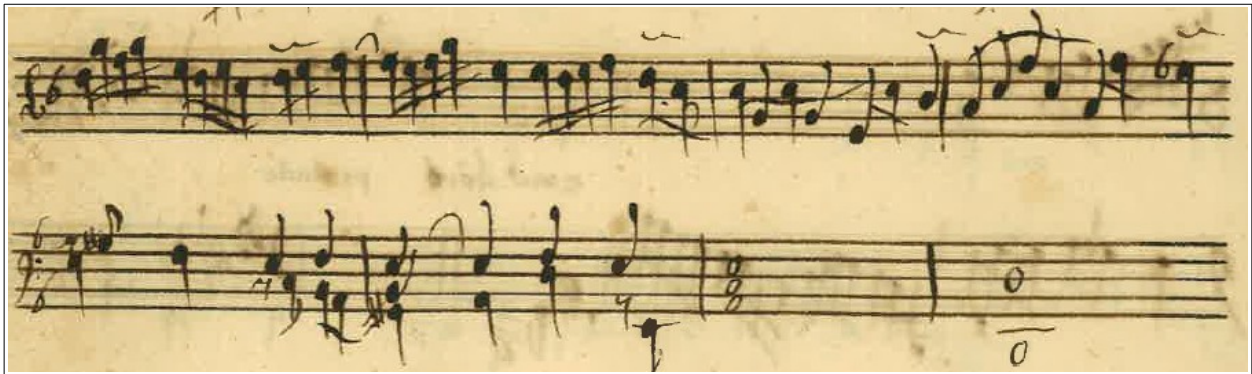
Meter is normally related to articulation, according to Roland Jackson.<sup>128</sup> The bar lines that demarcate each measure serve to organize the articulation into “strong and weak beats.” In common time, as in this piece, beat one is the strongest beat followed by beat three. The organist breaks before beat one, before the start of each measure, to provide emphasis on beat one. Articulation before beat one is typical in Baroque practice. However, an exception appears in Ex. 6.12, where a trill appears on beat four that terminates the ornament on beat one of the following measure. This pattern appears several times throughout this piece. If a trill termination is played on beat four (of measure three in Ex. 6.12), such that the trill is (C, B-flat, C, B-flat, C, B-flat, and ending with the A in the following measure), then there might not be an articulation break to emphasize beat one. In other words, the phrase ends on the A-natural of beat one, meaning that the phrasal ending does not line up with the bar line. An articulation break is shifted, therefore, to the beginning of the next phrase, in between the A eighth note and C eighth note, in measure four of Ex. 6.12. The new phrase begins on the first C of measure four. In this case, the off-centered

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128. Roland Jackson, “Meter and performance,” in *Performance Practice: a Dictionary Guide for Musicians* (Routledge: New York, 2005), 244.

limits of the phrase were more important, in terms of articulation, than the organization of the bar lines and meter.

There is plenty of room for discretionary ornamentation, because a two or three note upward slide could be added in between the G to C upward-fourth interval, in measure three of Ex. 6.12, and similarly in between the upward C and F interval in measure four of Ex. 6.12.

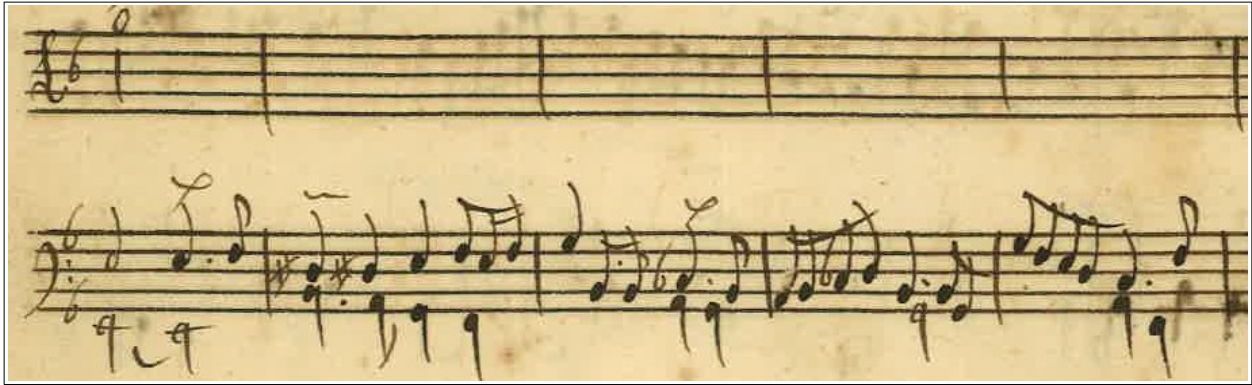


*Example 6.12. Pièce de cornet by Babou*

### ***Livre d'orgue: Fantasia du cornet (Performance Practice)***

This piece is in common time but has a prevalence of larger note values, with the smallest notes generally being the eighth notes. Later in the piece the sixteenth notes take over, followed by another eighth note section, and a final coda of sixteenth notes. The piece is therefore multi-sectional and is long at about 125 measures. To ensure that the sixteenth notes are not too fast, the general tempo of the piece should be decided on with that in mind.

A medium tempo allows the application of *notes inégales*, especially given the presence of many conjunct motion passages and scales, as in Ex. 6.13. However, when the following section of sixteenth notes begins that already contains dotted rhythms, the application of *notes inégales* should be avoided.



*Example 6.13. Fantasie du cornet by Babou*

The authorship of this piece is in doubt, as it does not bare the name of Babou, like the other pieces discussed above explicitly do, nor does this piece bare any other name. One similarity, also seen above in Babou's works, is the use of meter changes between common time and "3" time. One difference, however, is the use of step-wise motion in this piece, compared to the frequent leaps found in the other pieces. Overall, it seems that Babou could have written this piece, but Froidebise's edition labels it as "Babou?" with a question mark. Nevertheless, it is a lively and interesting piece, containing many contrasting sections. So, one can see why Froidebise chose to include it, despite its questionable authorship.

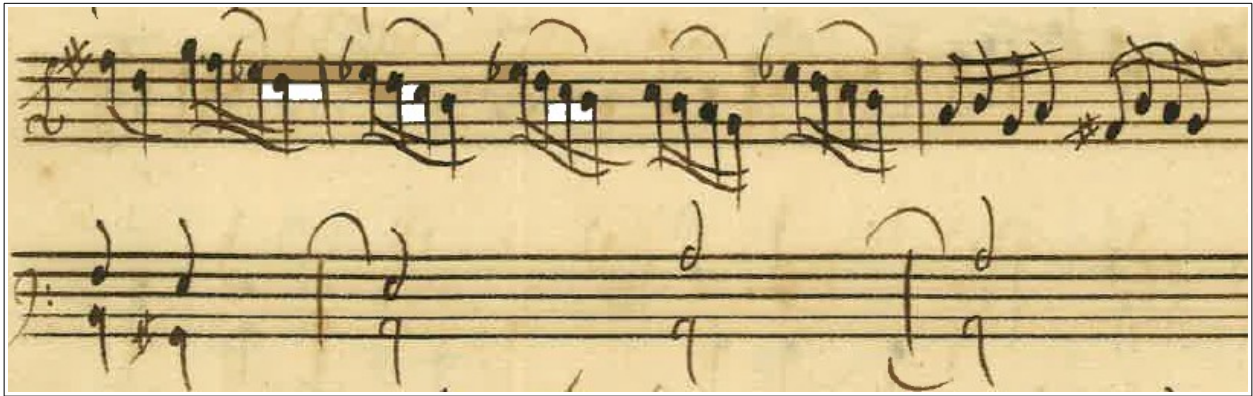
The slur markings in the sixteenth note section in Ex. 6.14 are unusual in Babou's writing. The significance of the slurs is uncertain. One possibility is that slurs are known to cancel out note inequality, according to the rules, by signifying to the player to play the notes under the slur in equal rhythm,<sup>129</sup> and perhaps Babou did this because these passages are in conjunct motion, to prevent the organist from deciding to apply inequality. Another possibility is that the slurs signify a more connected articulation. Or, perhaps both meanings are implied

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<sup>129</sup> Laukvik, *Historical Performance Practice in Organ Playing*, 172 and 177.



simultaneously. The bass voice also stops moving here and provides a pedal tone on C. This could imply that the rhythm is free and improvisatory in the slurred *cornet* solo voice.



*Example 6.14. Fantasie du cornet by Babou*

Articulation can be organized to bring out the hemiola in the “3” meter section, in Ex. 6.15. The hemiola is spread-out over two measures, and over a page break in the manuscript score. For clarity, notice how the first note in the upper voice (in the bass clef) of measure three is strangely notated with a dot on its left side, but on closer inspection, the dot at the beginning of measure three applies to the C-natural from the previous measure. Another hemiola appears at the very end of the 3 meter section (not shown).



*Example 6.15. Fantasie du cornet by Babou*

### ***Livre d'orgue: Prélude du Salve Regina (Performance Practice)***

This piece is labeled as *Prélude du salve* in the manuscript score, and it occupies about 124 measures. The presence of three sharps in the key signature (F-sharp is marked twice, on the staff in two octaves) is supplemented with enough D-sharp accidentals to make the piece in E major. This is an unusual key for pieces in this manuscript score.

The piece is organized in *alternatim* between the chorale melody of the *Salve Regina* and various organ solo interludes, as in Ex. 6.16 and Ex. 6.17. The interludes are, in order, a *prélude*, *fugue*, *basse de trompette*, *duo*, *récit de trompette*, and a “*final*” section. In between each of these interludes appears a section of choral writing accompanied by portions of the written out *Salve Regina* text. Such an *alternatim* practice was not rare in the French *livre d'orgue* genre, where choirs often sang in between the organ solo movements, but including a written out chorale in the middle of an organ solo piece, as happens here, was indeed rare.

Given the rarity of chorales appearing in the middle of organ solos in the French or Liégeois style, how is one to determine the registration of the chorale passages? Wayne Leupold published two books on the subject of *Organ Accompaniment of Congregational Song: Historical Documents and Settings* in his book series on *Historical Organ Techniques and Repertoire*.<sup>130</sup> These two volumes focus on German congregational accompaniment practices using the organ. A third volume was planned for the Netherlands and England but was never realized.<sup>131</sup> However, closer to French practice, and therefore closer to Babou's style, is the treatise *L'art du facteur d'orgues (The Art of Organ Building)* of 1667-1770 by the French writer

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130. Wayne Leupold, *Volume 13: Organ Accompaniment of Congregational Song: Historical Documents and Settings, Part (Volume) 2: Eighteenth-Century Germany*, Historical Organ Techniques and Repertoire 13, ed. Robin A. Leaver and Daniel Zager (Colfax, NC: Wayne Leupold Editions, 2017), 1-165.

131. Leupold, *Volume 13: Organ Accompaniment*, 9.

Bédos de Celles. This treatise discusses the registrations for French congregational accompaniment, which perfectly applies to Babou's chorale passages. Quoting the treatise, "To accompany voices - The accompaniment of voices must be proportional to their volume and brilliance. For a full choir and a whole singing congregation, the whole *Plein-Jeu* should be used, with the bass on Pedal Trompettes and Clairons. Aside from this circumstance, voices should be accompanied with well-balanced foundations. If several strong voices are singing in parts, they could be accompanied with three or four 8's; or, if they are of medium volume, the two Positif 8's would be enough."<sup>132</sup> Therefore, if the performer decides to include singers in alternation with organ in this *Salve Regina* performance, the registration can be adjusted, as described by Bédos de Celles, based on the choral forces. In a related quote from Bédos de Celles about accompanying plain-chant, "If it were played in the manuals only, and straightforwardly, as in a prose hymn, etc., use the Grand Orgue Trompettes, Clairons, and Prestant. Accompany on the Positif *Plein-Jeu*. In order to fill it out more, the keyboards might be coupled."<sup>133</sup> Regarding registration, these quotations speak for themselves, where several alternative registrations are proposed. If no singers are present, then the balancing of the registration against the singers is not an issue, and a stronger registration can be used for the solo organ chorales, such as the one described by Bédos de Celles of Pedal *Trompettes* and *Clairons* with the *plein jeu* on the manuals. In turn, the composition of the *plein jeu* is summarized as flutes, principals, and mixtures (*Montre* 16', *Bourdon* 16', *Montre* 8', *Bourdon* 8', *Prestant* 4', *Doublette* 2', *Fourniture*, and *Cymbale*) with the possibility of coupling the manuals.<sup>134</sup>

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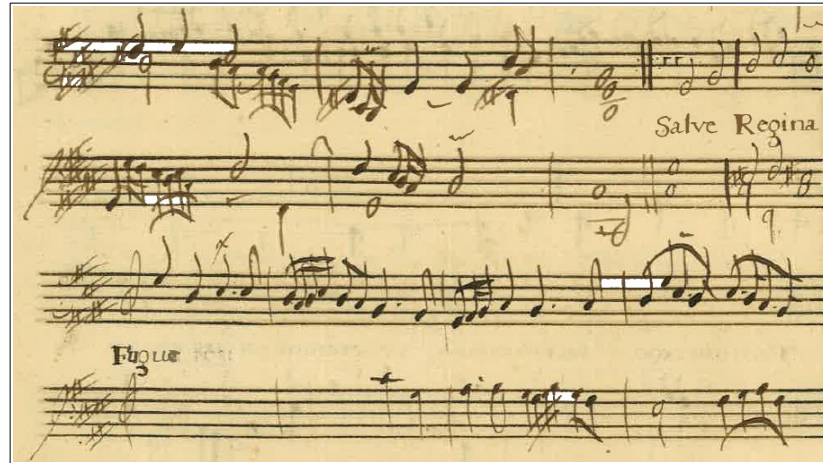
132. Douglass, *Language of the Classical French Organ*, 228.

133. Douglass, *Language of the Classical French Organ*, 227.

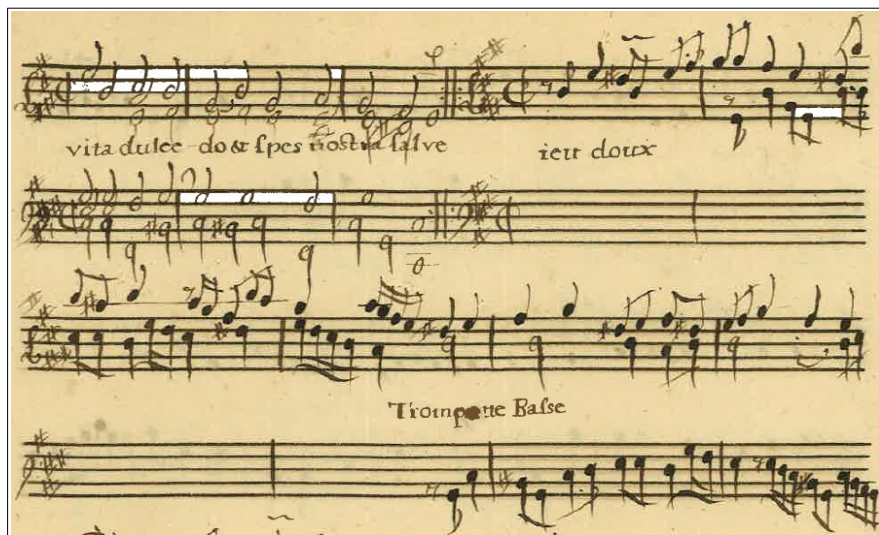
134. Laukvik, *Historical Performance Practice in Organ Playing*, 162.



In chorale or hymn playing, which is normally in four parts, it is customary to play the bass voice in the pedal, and the remaining voices in the hands.<sup>135</sup> All of the chorale passages in this piece are in three voices, with the exception of the four or five voices in the atypical chorale passage in Ex. 6.17. Nevertheless, pedal can be used in all of these chorale passages, as suggested above by Bédos de Celles.



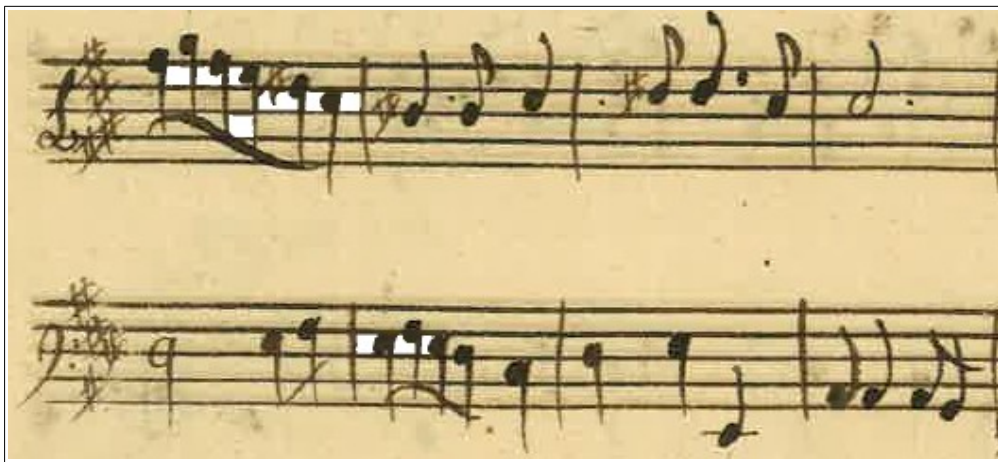
Example 6.16. *Prélude du Salve Regina* by Babou



Example 6.17. *Prélude du Salve Regina* by Babou

135. Johann Christian Kittel, *155 Vierstimmige Choräle mit Vorspielen* (Altona: Johann Friedrich Hammerich, 1803), 3.

Besides the chorale passages in the *Prélude du salve*, the initial prelude is played on the *plein jeu* registration, the composition of which was outlined a few sentences above. For the next interlude between the chorales, which appears to be a *fugue gaye* (and not a *fugue grave*), one can again turn to the registrations of Chaumont who recommends a brilliant combination of the *Bourdon* 8', *Prestant* 4', *Nasard* 2-2/3', and *Tierce* 1-3/5'. For this same fugue, Froidebise inaccurately recommends the *petit plein jeu* that was not normally used for fugue registrations in the French style. The next interlude is a *basse de trompette*, the registration of which was already discussed above for the *fantasie* pieces of Babou. The next interlude, which is a *duo*, seems to fit either of the two common *duo* registrations, and Douglass's convenient registration chart can be consulted for these.<sup>136</sup> In this *duo*, there is a hemiola in measures 2 and 3 of Ex. 6.18. One notices how the first note in the upper voice of measure 3 is strangely notated, but on closer inspection the dot at the beginning of measure 3 applies to the C-sharp from the previous measure. This hemiola can be emphasized via articulation breaks every two beats throughout the hemiola pattern.

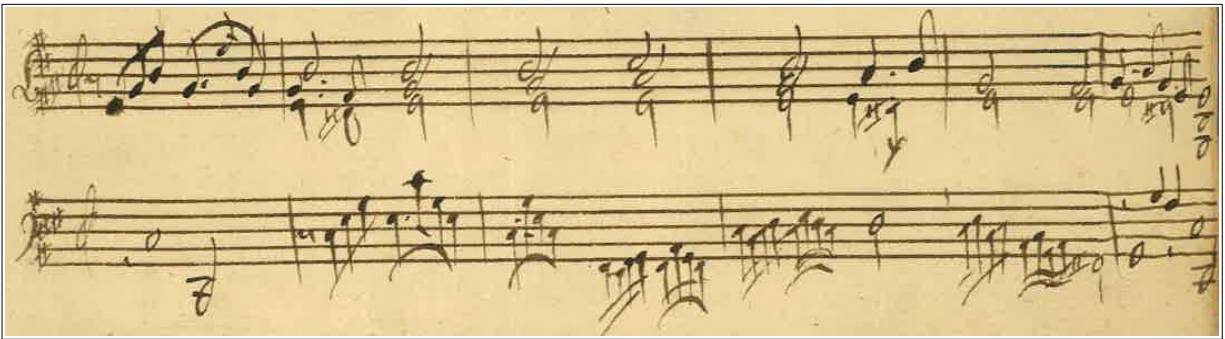


Example 6.18. *Prélude du Salve Regina* by Babou

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136. Douglass, *Language of the Classical French Organ*, 117, Chart.

The next interlude is a *récit de trompette*, the registration of which was discussed above for the *fantasie* pieces of Babou. The final interlude is labeled as *final* and Froidebise's suggestion of a *grand jeu* registration works well here, the composition of which can be derived from Douglass's registration chart.<sup>137</sup> According to Stiehl, Babou's *final* "is an ornamented response of the final 'Maria.'" that occurs in the *Salve Regina*.<sup>138</sup> The *grand jeu* registration is normally extended to the pedal, and the two low E-naturals can be pedal notes, in Ex. 6.19.



Example 6.19. *Prélude du Salve Regina* by Babou

### ***Livre d'orgue: Pièce par M. Babou (Performance Practice)***

Many pieces in the manuscript resemble the one below in Ex. 6.20, all of which contain two voices and are labeled as *Pièce par M. Babou* with the year labeled as either 1709 or 1710. Besides their titles, these pieces share many features. They are in two voices, where the lower voice begins first followed by the upper voice, and the writing tends to be instrumental in nature, with a prevalence of leaps rather than stepwise motion. Another common feature of these pieces is the first and second endings in the beginning section, followed by another set of first and second endings for the second and final section. These are reprises. This results in a reprise

137. Douglass, *Language of the Classical French Organ*, 115, Chart.

138. Martha H. Stiehl, "A Survey and Critique of Marian Antiphons in Organ Literature" (DMA diss., University of Illinois at Urbana-Champaign, 2019), 95, <https://www.ideals.illinois.edu/handle/2142/103435>.

format for these pieces of AABB. Taking all of these characteristics into consideration, they seem to be intended for the harpsichord. They can, and have, been played on the organ, however (see recordings list in Appendix B).



Example 6.20. *Pièce par M. Babou*

Ornamentation was added editorially by Froidebise, but the thin texture of only two voices allows a high amount of discretionary ornaments, and there is room for even more ornaments than Froidebise added. These would mostly be mordents and trills that tend to be the only ornaments used in the manuscript score, with an occasional slide or embellishment added, as discussed above for the second *fantasie* piece.

The well-known practice of varied reprises, which was inherited from Italy, applies here.<sup>139</sup> In each reprise, ornamentation and embellishment can be added, but registration changes can also be made during the reprise. For the first time through in Ex. 6.20, the upper voice could be a solo *cornet* accompanied by a *jeu doux* in the left hand. Next, the repeat could be a *Cromorne* solo in the upper voice accompanied by the same *jeu doux*. The second section could repeat this pattern. This, in effect, creates an A-B-A-B registration structure to the A-A-B-B

139. Beverly Jerold, "The Varied Reprise in 18th-Century Instrumental Music: a Reappraisal," *The Musical Times* 153, no. 1921 (Winter 2012): 45-61, <https://www.jstor.org/stable/41703542>.



reprise structure of the piece.<sup>140</sup> Another registration possibility is where the upper voice is played like a *récit de trompette* (*Bourdon* 8', *Prestant* 4', and *Trompette* 8'), and on the repeat the upper voice is played as a *petit plein jeu* (or other *pleno* registration). The registration possibilities here are nearly endless.

For embellishment, Froidebise states “*Disons toutefois qu’il est traditionnel de réaliser l’harmonie, sur la basse aux endroits << creux >>, notamment ici, aux cadences, où Babou trahit une rédaction hâtive.*” (Let's say that it is traditional to fill in the harmony, in the bass in “hollow” places, especially at cadences, where Babou betrays hasty writing). This adding of harmony is applicable to the two-voiced harpsichord style pieces, because only two voices means that part of the triad is often missing. One possibility is to play the first time through without filling in the harmony, and doing so only on the reprise, which is an approach taken by one non-commercial recording.<sup>141</sup>

The discussion here applies to the many other similar two-voiced pieces in this manuscript (always entitled *Pièce par M. Babou*) that can be played on either the harpsichord or the organ.

### ***Livre d'orgue: Other Pieces of Note (Performance Practice)***

The *Tantum Ergo* piece does not bare the name of Babou, bringing its authorship into question. It does, however, contain organ-specific markings, such as the presence of a pedal line in a three voice texture, and the indication of *famfar* that was discussed above for the *fantasies*.

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140. Thomas Babou, *Babou Thomas #3 Pièces Clavecin*, Jean-Pierre Silvestre, Youtube, 2017, [https://www.youtube.com/watch?v=KvEDhQ\\_8i6w](https://www.youtube.com/watch?v=KvEDhQ_8i6w). Such a pattern of A-B-A-B registrations is used in this recording by the award winning-organist, Jean-Pierre Silvestre, available only on Youtube.

141. Babou and Silvestre, *Babou Thomas #3 Pièces Clavecin*. This approach of filling in chords is taken in a non-commercial recording by the award-winning organist, Jean-Pierre Silvestre, available only on Youtube.

Froidbise's performance suggestions seem to work well for a historically accurate performance of the *Tantum Ergo*, such as using the *petite plein jeu* for the light, *gigue*-like introduction.

There is another *fantasie de cornet* that is not included in Froidebise's edition, and there is a piece called *autre fantasie* that appears to be yet another *fantasie de cornet*, such as the one discussed above in this chapter.

The *sujet varié* is included in the Froidebise edition, but it is more idiomatic for the harpsichord. The *piece varié* (a *chaconne*) was not included in Froidebise's edition, but it could be played on the organ, with registration changes at the arrival of each new section. Or, it could be played with no or minimal registration changes for the reasons discussed above in the Chaumont chapter in the section on Chaumont's *chaconnes*.

Many other pieces do, in fact, bare the name Babou that were not included in Froidebise's 1959 edition, but these remaining pieces are all two-voice pieces in the harpsichord style. Other pieces that do not bare any author's name include several *gigues*, *sarabandes*, *courrents*, *chaconnes*, *allemandes*, *préludes*, a *pavana*, and other anonymous pieces simply entitled *pièces*, *pièce italienne*, *cloche* (bells), *aire*, *aria*, *allegro*, *overture*, *overture: ma favorite*, *gavotte en forme de rondeau*, *gavotte en duo* (gay), *air la badine*, *la pretieuse*, and pieces by M. Buston (Babou's assistant). Of these, the *allemandes* could be registered as described above in the Chaumont chapter in this thesis, namely with a *plein jeu* or similar registration. In the second and third systems of Ex. 6.21, the *allemande* (the forty-sixth piece in the manuscript) contains a *port de voix*, which is faintly indicated by the same caret “^” that Chaumont uses, and the performance of which is explained in the Chaumont chapter. Because Chaumont's work was

published nearby, and only fourteen years before Babou's, it seems that Babou (or perhaps Jean Buston) inherited this *port de voix* ornament from Chaumont.



*Example 6.21. Allemande from the Babou manuscript that is possibly by Thomas Babou*

Another interesting feature of Ex. 6.21 is the initial prelude (in the first system) in the same key of D-major as the following *allemande*. There are many short 5-8 measure long preludes, such as this one, scattered throughout the manuscript. The keys of these preludes often match the key of the following movement, although this is not always true. Could Babou have intended these short preludes to be played before each following movement? It seems so. Time and space do not permit analysis of the remaining pieces in the manuscript, but it is an important future task.

## Highlights of Performance Practice Recommendations in Babou

Novel discoveries in this chapter include the registration recommendations for the chorale passages in the *Salve Regina*. Registration of such chorale passages is not discussed by Babou or any French style composer, except by the organ builder Bédos de Celles who suggests French choral accompaniment registrations that can be adapted to Babou's solo organ work. Specific recommendations are given for imitating a *viola da gamba* through articulation on the organ. The need for embellishment, the places for such embellishment, filling in the harmony in two voice harpsichord-like pieces, and the need for frequent discretionary ornamentation are all discussed. In line with historical treatises, the type of meter helps to determine the tempo. *Notes inégales* recommendations are given. Overall, the oeuvre of Babou is ideal for historical performance practices, in that it allows a high degree of freedom within a large breadth of historically justified constraints.



## CHAPTER 7

### PIÈCES DE CLAVESIN (1749) BY HUBERT RENOTTE

#### Background

Hubert Renotte was a Liégeois organist, harpsichordist (clavesinist), and composer. While he was baptized in Liège in 1704, Renotte was organist from 1729-1731 in nearby Maastricht, a city on the same river Meuse as Liège, and he later returned to Liège as a choral director at *St. Martin* in Liège.<sup>142</sup> Renotte owned a double manual harpsichord and was the *Organiste titulaire de l'orgue de la cathédrale* (Cathedral Organist) at the massively-sized *Cathédrale Notre-Dame-et-Saint-Lambert* (Saint-Lambert Cathedral) in Liège from 1735 until his death in 1745. Later in 1766, an announcement placed by his younger brother appears in the *Gazette de Liège* for the sale of Hubert Renotte's double clavier harpsichord.<sup>143</sup> Given Renotte's background, it is fitting that his collection of *Pièces de clavesin* contains some pieces for harpsichord and some for organ.

The compositional style of Renotte shows the assimilation of the French and Italian styles,<sup>144</sup> but also the Franco-Italian, and the more general international *galant* style of the mid-eighteenth century.<sup>145</sup> The *galant* idiom was characterized by its “simplicities and miniaturistic nature,” and it “freed composers from the contrapuntal fetters of the church style, and to some

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142. Philippe Vendrix, “Renotte, Hubert,” *Grove Music Online, Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.23208>; accessed 28 December 2020.

143. Michèle Isaac, “Hubert Renotte, musicien liégeois du XVIII<sup>e</sup> siècle” (master's thesis, Université de Liège, Belgium, 1996), 5. For more information about Renotte's life, see this thesis by Isaac.

144. Géry Dumoulin, “Renotte, Hubert,” in *Dictionnaire des compositeurs de Belgique du Moyen Âge à nos jours*, ed. Thierry Levaux (Ohain-Lasne, Belgium: Éditions Art in Belgium, 2004), 525.

145. Vendrix, “Renotte, Hubert.”

degree even in the context of church music.”<sup>146</sup> One can directly view these *galant* characteristics in Renotte’s music, along with the Italian-style kinetic movement in small note values, repetitive broken arpeggios, and fast thirty-second note runs at *allegro* tempos. All such characteristics are present in the *Pièces de clavecin*, dated as 1749 by Renotte’s successor at the cathedral, one year before the recognized end of the Baroque period in 1750 (even though it must have been composed somewhat before the composer’s death in 1745).

This collection appeared four years after Renotte’s death in the personal collection of Jaques-George Lelarge who was Renotte’s successor at the Saint-Lambert Cathedral. While the title of this collection is *Pièces de clavecin* (harpsichord pieces), the presence of registration markings in the manuscript score reveals that a minority of the pieces are specifically intended for the organ. In fact, the only existing modern edition of this collection by Cerutti (Italian language edition) designates a section at the end of the edition for “*pezzi per organo*” (organ pieces).<sup>147</sup> Past this section, at the very end of the manuscript is the final section of pieces by other composers. This final section by other composers will be ignored here, to retain the focus on the historical evidence surrounding Renotte and his compositional intentions.

Renotte did not leave detailed performance instructions, and no preface exists in any of his works. Gathering historical evidence answers some performance questions, including evidence from organ building contracts, extant period organs, known fingering conventions from treatises, mid-eighteenth century ornamentation treatises, and the period performance instructions of other contemporary composers.

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146. Daniel Hertz, rev. Bruce Alan Brown, “Galant,” *Grove Music Online*, *Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.10512>; accessed 28 December 2020.

147. Hubert Renotte, *Pièces de clavecin vol. 2 (deuxième partie)*, ed. Laura Cerutti, in *Antiqui Musicae Magistri qui adversam fortunam tulerunt* 188 (Padova Italy: Armelin Musica, 2003), i.

The Saint-Lambert Cathedral organ was constructed initially in the late sixteenth century by Jean Guyot (1512-1588), a composer and organ builder who worked in Vienna and Liège, and his construction at Saint-Lambert had three manuals and forty-five *jeux* (stops).<sup>148</sup> Robert Kerckhoven was the first titular organist of the *grand orgue* at Saint-Lambert Cathedral in 1620. Much later, Renotte became the seventeenth titular organist at Saint-Lambert from 18 March 1735 until his death on 23 June 1745.<sup>149</sup> The twenty-second and final titular organist was Jacques Lhoest who remained there until the Liège revolution of 1794. The revolution resulted in the initial destruction of the cathedral by revolutionaries, and this started the long dismantling process of the Saint-Lambert Cathedral. The *grand orgue* and the chapel organ were both lost during the revolution in 1794.<sup>150</sup>

What stops were available to Renotte at the Saint-Lambert Cathedral? While a stop list of this *grand orgue* did not survive, some related historical evidence helps to approximate the specifications of this organ. In a journal article that summarizes the thesis of Schumacher,<sup>151</sup> evidence is gathered from historical documents that reveals how the latest organ builder to work on the Saint-Lambert Cathedral organ, Jean-Baptiste Le Picard (1706-1779), tended to build organs or perform renovations. Le Picard made renovations to the Saint-Lambert organ in

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148. Véronique Wintgens, "Guyot, Jean," in *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9<sup>e</sup> siècle à nos jours*, ed. Malou Haine, Nicolas Meeùs, and Pierre Mardaga (Liège: Mardaga, 1986), 200.

149. José Quitin, "Orgues, organiers et organistes de l'église cathédrale Notre-Dame et Saint-Lambert à Liège aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles," *Bulletin de l'Institut archéologique liégeois* LXXX, (1967): 27, <http://www.ialg.be/publications/bial/archives/bial080.html>.

150. Quitin, "Orgues, organiers et organistes," 14.

151. Guido Schumacher, "La facture d'orgues aux VIII<sup>e</sup> siècle: la dynastie des Picard et Robustelly," *Bulletin de la Société Liégeoise de Musicologie* 28 (Jan. 1980): 1–22, <http://popups.uliege.be/1371-6735/index.php?id=2273>.

1747,<sup>152</sup> just two years before the date of the manuscript of Renotte's *Pièces de clavecin*. One could assume that the Saint-Lambert organ remained at three manuals from Guyot's initial construction in the 1500s, however that assumption may not be valid because Jean-Baptiste Le Picard's father, Philippe Le Picard II (1668-1729), completely renovated and transformed ("*complètement rénové et transformé*") the same organ at the Saint-Lambert Cathedral a few years earlier in 1705.<sup>153</sup>

Given that the term *grand orgue* is applied to the organ at Saint-Lambert Cathedral,<sup>154</sup> one can consider the characteristics of other large three-manual or four-manual Liégeois organs built by the Le Picard family of organ builders. According to Schumacher,<sup>155</sup> the four manuals are called the *grand orgue*, *positif*, *echo*, and *récit* in organs that were constructed or renovated in the Liège region by the Le Picard family. Typically, in the large organs in Liège, the *grand orgue* (manual I) contained a *Prestant* 8' or *Montre* 8', *Prestant* 4', *Doublette* 2', a four-rank mixture (*Fourniture* 4 rangs) also called *Fourniture IV*, and a four-rank *Cymbale* or *Cymbale IV*. Also present were a *Bourdon* 16', a five stop (i.e., five rank) *Cornet* stop, and almost always a *Grosse Tierce* 5-1/3' that produces an interval of a third (actually a tenth interval, equivalent to an octave plus a third), in addition to the small *Tierce* at 1-3/5' in the five stop *Cornet*.

For the *grand orgue* manual reeds, all of the large instruments in the Liège region contained a *Bombarde* 16', *Trompette* 8', *Voix humaine* 8', and *Clairon* 4'. Schumacher goes on

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152. Guido Schumacher, "Le Picard, Jean Baptiste," in *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9<sup>e</sup> siècle à nos jours*, ed. Malou Haine, Nicolas Meeùs, and Pierre Mardaga (Liège: Mardaga, 1986), 259.

153. Quitin, "Orgues, organiers et organistes," 14; and Guido Schumacher, "Le Picard II, Philippe," in *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9<sup>e</sup> siècle à nos jours*, ed. Malou Haine, Nicolas Meeùs, and Pierre Mardaga (Liège: Mardaga, 1986), 257.

154. Quitin, "Orgues, organiers et organistes," 27.

155. Schumacher, "La facture d'orgues," 10-12.

to describe the typically available registrations on the other three manuals and pedal. On large organs, the *positif*, *écho*, and *récit* manuals contained *cornets* that varied from four to six ranks, with the sixth rank as the *Larigot* 1-1/3' stop. These details about *cornets* are relevant to the *cornet séparé* discussion below for the *Prélude* piece of Renotte.

In Liégeois organs of this period, the accessories generally included both strong and soft Tremulants (*Tremblant fort* and *Tremblant doux*). According to Schumacher, a *Rossignol* or *Double Rossignol* (stops that generate bird sounds) were frequently found, “*très fréquent*.”<sup>156</sup> In modern day organs, *Rossignols* are rare, but they become important in the discussion below about the *Pastorella* piece of Renotte. Thus, knowledge about period organ building practices will help to inform registration decisions in Renotte's pieces.

### ***Pièces de clavecin: Prélude (Performance Practice)***

This prelude, of about twenty-eight measures in length, occupies a single page in the manuscript score. In Ex. 7.1, the written indications of *cornet séparé* and *grand jeu* immediately pose questions about registration, while also indicating that this piece is intended for the organ and not the *clavesin* (harpsichord). The composition of the *cornet* varied over the history of organ performance and literature, from as little as two ranks to more than eight ranks. So, some historical evidence helps to decide on the number of *cornet* ranks in this piece.

Literally translated, the indicated *cornet séparé* is located on a “separate” manual from the main *grand orgue* manual, such as the *positif* manual. Going further than the literal

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156. Schumacher, “La facture d'orgues,” 15.

translation, the *cornet séparé* is often synonymous<sup>157</sup> with the *cornet de récit*,<sup>158</sup> which in turn is defined by Irwin in his *Dictionary of Pipe Organ Stops* as:

Cornet de Récit. A manual Cornet of unusually prominent tone, sometimes referred to as a Solo Cornet. It may or may not be placed high up in one of the upper tiers of pipes, but it is frequently mounted in front of the rest of the organ to give it some additional tonal advantages and to make room for the other pipes. Since this is frequently a solo stop, it may be enclosed, perhaps in the Swell Organ. This name may refer to the more loudly voiced of two Cornet stops or to the Solo Organ's Cornet. It may be under higher wind pressure than the rest of the organ. As many as fourteen ranks have been used for this stop (Irwin, 1983, 81).<sup>159</sup>

Therefore, given the prominent sound of the *cornet séparé* (i.e., *cornet de récit*), the total number of ranks in the *cornet* in this prelude should be large. Irwin goes on to define an eight rank *cornet* at these pitches,  $8' + 4' + 2\text{-}2/3' + 2' + 1\text{-}3/5' + 1\text{-}1/3' + 1' + 2/3'$ .<sup>160</sup> The first five of these pitches, ending with the  $1\text{-}3/5'$  pitch, correspond to the normal five rank *cornet* that is the most common type of *cornet*. The next and sixth rank is the  $1\text{-}1/3'$  that is a *Larigot* stop (*Larigot* stops are not uncommon in modern-day organs) or alternatively a *Quint*  $1\text{-}1/3'$  stop. Next in the list is a

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157. Douglass, *Language of the Classical French Organ*, 110. Fenner Douglas equates the two types of cornet parenthetically in his book: “For melodies in the soprano range, the use of the Cornet de Récit (Cornet séparé) and the Trompette de Récit was very frequent.”

158. Jacob Adlung, *Musica mechanica organoedi: Musical mechanics for the organist* (Lincoln Nebraska, Zea E-Books, 1768 pub. 2011), 83. Adlung in 1768 also equates the two cornets in his treatise: “...Another is called Cornet séparé, or Cornet de Recit, and it sometimes extends downward [from c####] for 3 octaves‡ and has its own keyboard... It is of narrower scale than the great Cornet, but also normally goes a few notes lower.”

159. Stevens Irwin, *Dictionary of Pipe Organ Stops, Second Edition* (New York: Schirmer Books, 1983), 81.

160. According to many sources (as described above in the HPP chapter), the default composition of the first five stops in the *cornet* is as follows. The  $8'$  is a *Bourdon* (flute), the  $4'$  is a *Prestant* (principal), the  $2'$  is a *Quarte de nazard* (flute), with the two mutations being a *Nasard* at  $2\text{-}2/3'$  and a *Tierce* at  $1\text{-}3/5'$ .

*Sifflet* 1' (flute family) stop, and finally a  $2/3$ ' stop that would produce a harmonic interval at the nineteenth. Such a stop at  $2/3$ ' is very rare, but the *Larigot*  $1-1/3$ ' contains the  $2/3$ ' in its higher harmonic series, providing some coverage of the nineteenth pitch. As an aside, Douglass states that the *cornet de récit* is used "for melodies in the soprano range," and the *cornet* melody in Ex. 7.1 certainly falls within the soprano range.<sup>161</sup> The *cornet de récit* is also more narrowly scaled in its pipe diameters, creating a more piercing and louder solo sound.<sup>162</sup>



Example 7.1. Measures 1-9 of *Prélude* in Renotte's *Pièce de clavecin*, an organ piece

Given the tendency of the *cornet séparé* to have a larger number of ranks than a typical *cornet*, which of these ranks could have been available to Renotte at the *Cathédrale Saint-Lambert* at the time of composition in the 1740s? As explained above in the Background section, inferences can be made about Renotte's organ that was demolished. The *cornet* would have been played on the *positif*, *récit*, or *écho* manuals and likely had six ranks, including the *Bourdon* 8',

161. Douglass, *Language of the Classical French Organ*, 110.

162. Adlung, *Musica mechanica organoedi*, 83.



*Prestant 4'*, *Quarte de Nazard 2'*, *Nazard 2-2/3'*, *Tierce 1-3/5'*, and *Larigot 1-1/3'* stops. The first of these five may have been encapsulated in a single stop called a *Cornet V* or, alternatively, as five separate stops (called a *cornet décomposé*), plus the usually separate *Larigot* as the sixth stop. If a *Flûte 4'* is available, this could provide a seventh rank. In Douglass's chart, some six or seven rank *cornet* combinations are present (*jeu de tierce* is used by Douglass as a synonym for *cornet*).<sup>163</sup> This multi-rank, narrow scaled *cornet séparé* has the strength to balance against the loud and heroic *grand jeu* registration, as these two registrations (*cornet séparé* and *grand jeu*) alternate in a dialogue in this *Prélude* by Renotte.

Turning to the composition of the *grand jeu* registration that is indicated in the score (Ex. 7.1), two pieces of useful evidence are the general registration conventions used by other composers for the *grand jeu*, and the aforementioned knowledge of available stops in large Liégeois eighteenth century organs.

First, general conventions are depicted nicely in a table from Douglass's book,<sup>164</sup> allowing comparison of the differences in the *grand jeu* registrations between eighteenth century composers (including one Liégeois composer, Lambert Chaumont). Chaumont's *grand jeu* might be the closest evidence that exists in time and location to Renotte's unknown *grand jeu* registration.

Second, given the knowledge of available stops on period Liégeois organs (reviewed the above Background section), a Chaumont-style *grand jeu* could easily be reproduced on Renotte's organ at the Saint-Lambert Cathedral, with the possible addition of a *Tremblant fort*. The

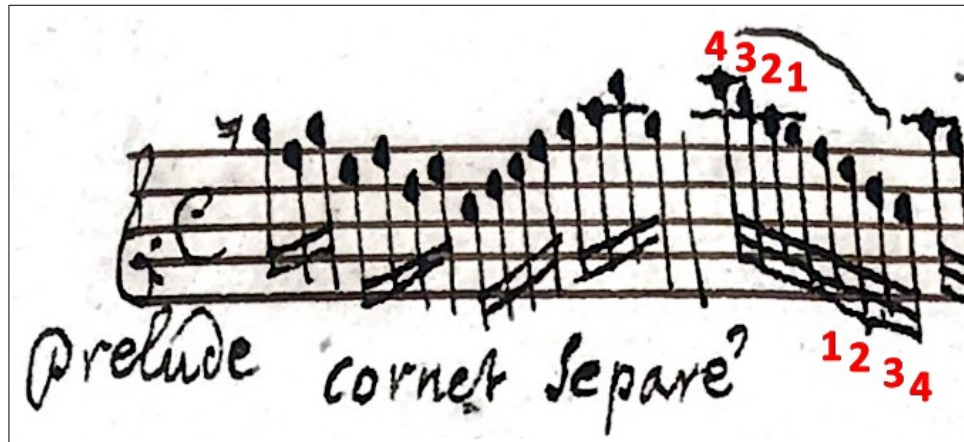
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163. Douglass, *Language of the Classical French Organ*, 121, Chart 1.

164. Douglass, *Language of the Classical French Organ*, 115, Chart 1.



mutations are generally included in the *grand jeu*, and Schumacher's statement that a *Grosse Tierce 3-1/5'* was found on all large Liégeois period instruments (and in many period Parisian instruments as well) means that the *Grosse Tierce 3-1/5'* could be included in the *grand jeu* registration. Therefore, *grand jeu* registration decisions in Renotte's *Prélude* are clarified via period organ building evidence, in the context of period registration conventions.



Example 7.2. Measures 1-2 of *Prélude* in Renotte's *Pièces de clavecin*. The fingering of the right and left hands in alternation achieves an even, smooth articulation over such speedy passages

The articulation of the sixteenth notes in m. 1 of Ex. 7.2 can be played with some separation. However, the next entrance of the solo *cornet* is in thirty-second notes, which is where articulated spaces are possible but might be small enough not to be heard. The old ways of fingering, which involved good/bad (or strong/weak fingers), had shifted by the time of the High Baroque (or Late Baroque) to mainly involve the addition of the thumb (finger # 1) and thumb-under-finger crossings.<sup>165</sup> This more closely resembles our modern fingering practice. However, when playing very fast descents, there may not be enough time to do any finger crossings. So, in

<sup>165</sup> Laukvik, *Historical Performance Practice in Organ Playing*, 60.

such fast passages, Laukvik suggests using a repeating 4-3-2-1 (R.H.) and 1-2-3-4 (L.H.) fingering pattern,<sup>166</sup> as annotated in Ex. 7.2. This fingering avoids any finger crossings. The slur markings over several of these descending passages indicate a smoother articulation, and the 4-3-2-1 fingering allows an evenly played, semi-legato that has justification due to the slur markings. Such a fingering should achieve a rhythmically even performance of these scales. Thus, a prudently planned fingering helps to achieve the desired articulation.

The improvisatory nature of this piece, especially in terms of tempo, was pointed out by Isaac.<sup>167</sup> The thirty-second note runs in this piece are vaguely reminiscent of the *stylus phantasticus* style, which is known to be improvisatory. One place for such improvisation is adding an *accelerando* to the second *cornet* entrance on the thirty-second notes, in accordance with the *stylus phantasticus* tendency to ‘massage’ the tempo. As an open question, could Renotte have been exposed to Buxtehude’s works or the works of other North German composers in the *stylus phantasticus* idiom?

Other performance considerations include ornamentation, such playing the *appoggiatura* on the beat in m. 1 of Ex. 7.3, and discretionary ornamentation, like a trill on the F-sharp in the fourth beat of m. 2 in Ex. 7.3.

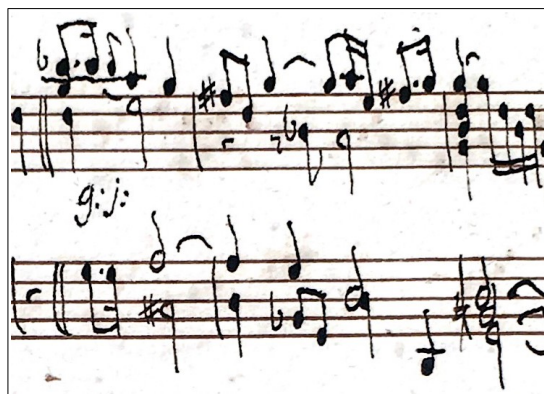
The possible use of pedal on the bass line can happen in the slow moving *grand jeu* passages, such as in the beginning of the *Prélude* in Ex. 7.1 and at the very end of the *Prélude* in Ex. 7.4. Specifically, at the end, pedal could be added starting on the C in the bass, on the last beat of the third-last measure, after a full articulation break in between the third and fourth beats of this measure to provide emphasis.

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166. Laukvik, *Historical Performance Practice in Organ Playing*, 43.

167. Isaac, “Hubert Renotte, musicien liégeois,” 36.

Four measures from the end, in Ex. 7.4, a lute-like strumming is present. One way to mimic the lute is to hold notes slightly longer before large leaps, followed by a small articulation break in between the two leap notes (mimicking the time needed for the lutenist's strumming finger to traverse from one string to another), such as for the octave leap at the very beginning of Ex. 7.4, and the following G-F-G interval in the middle of the same measure. The same agogic articulation strategy was employed to mimic another string instrument, the *viola da gamba*, in several French *livres d'orgue*.<sup>168</sup>



Example 7.3. A discretionary ornament, a trill, can be added to the F-sharp on the fourth beat



Example 7.4. The ending of the *Prélude* by Renotte

168. Laukvik, *Historical Performance Practice in Organ Playing*, 178. Laukvik discusses Gaspard Corrette's instructions in his introduction to the Eighth *Livre d'orgue*, where Corrette instructs the performer to mimic a *viola da gamba*.

### ***Pièces de clavecin: Duo (Performance Practice)***

The *Duo* immediately follows the *Prélude* in the manuscript score. In the French style, a *duo* has two voices on two separate manuals, each with a different registration. Consulting the convenient chart in Douglass's book of different composer recommendations for *duo* registrations, one possibility is the *grand jeu de tierce* (L.H., left hand) vs. *jeu de tierce* (R.H.), (with the main difference being that the *grand* version contains a *Bourdon* 16') or the alternative *duo* registration of a *jeu de tierce* (R.H.) vs. *Trompette* 8' (L.H.). It is clear that either of these would be possible, given Schumacher's summary of the available stops on Liégeois organs of the period. Douglass goes on to summarize that none of the composers recommended a *Tremblant* in *duo* registrations.<sup>169</sup>

Overall, given that most *duos* are in quick tempos, and the prevalence of fast sixteenth notes in this piece, a lighter registration might be more appropriate. That is to say, the *jeu de tierce* vs. *Trompette* is a lighter registration, due to the absence of the *Bourdon* 16', so it seems to be a more appropriate registration for this piece. Alternatively, the *grand jeu de tierce* could be lightened by removal of the *Bourdon* 16', because some of the composers in Douglass's summary chart do not include the *Bourdon* 16'. Overall, as can be seen in Douglass's chart, the *duo* registration conventions were fairly similar between composers, suggesting that these conventions can also apply to Renotte's piece.

In terms of articulation, "grammatical accents" should be applied at the beginning and ending of phrases, helping to demarcate a single phrase as an entity. Grammatical accents have

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169. Douglass, *Language of the Classical French Organ*, 109.

their corollary in the pauses of spoken speech, having much the same effect of helping the listener to parse distinct phrases from the flow of sound.<sup>170</sup>

In this *Duo*, the opening phrases in Ex. 7.5 are offset from the bar lines by one eighth note. The initial descending scale begins after an eighth rest, and the very next phrase starts on the last beat of measure 3 on the E-natural. Therefore, the grammatical accent should be placed just before this E-natural to mark the beginning of a new phrase.



Example 7.5. The opening of the Duo by Renotte

Ornamentation includes the slurred-trill (*tremblement lié*) in m. 8 and the trill (*tremblement appuyé*) in m. 9 in Ex. 7.5. According to the 1925 work by Paul Brunold (and Brunold's work is in turn based on eighteenth century conventions), trills in eighteenth century harpsichord (*clavesin*) works begin on the upper note, and Brunold supports this conclusion by citing François Couperin's *l'Art de toucher le clavesin* (1717) and Michel Montéclair's *Principes de musique* (1736).<sup>171</sup> The *tremblement appuyé* is the most common ornament in Renotte's *Pièces de clavesin*, and it begins with a long *appoggiatura* from the superior (upper) note.

170. Laukvik, *Historical Performance Practice in Organ Playing*, 57-60.

171. Paul Brunold, *Traité des signes et agréments employés par les clavecinistes français des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles* (Lyon: Les Éditions Musicales Janin, 1925), 9-10.

Later in the *Duo* in Ex. 7.6, a *pincé* ornament (i.e., mordent) appears above the C-natural, or in the official terminology, a *pincé simple*. This *pincé* marking and shape follows the ornament conventions used by other eighteenth century Liégeois clavesinists. For a full table of Liégeois ornament markings, see the thesis of Isaac that rightly references Brunold's work.<sup>172</sup>



Example 7.6. *The Duo* by Renotte, showing a *pincé* ornament

### ***Pièces de clavecin: Duo Da capella (Performance Practice)***

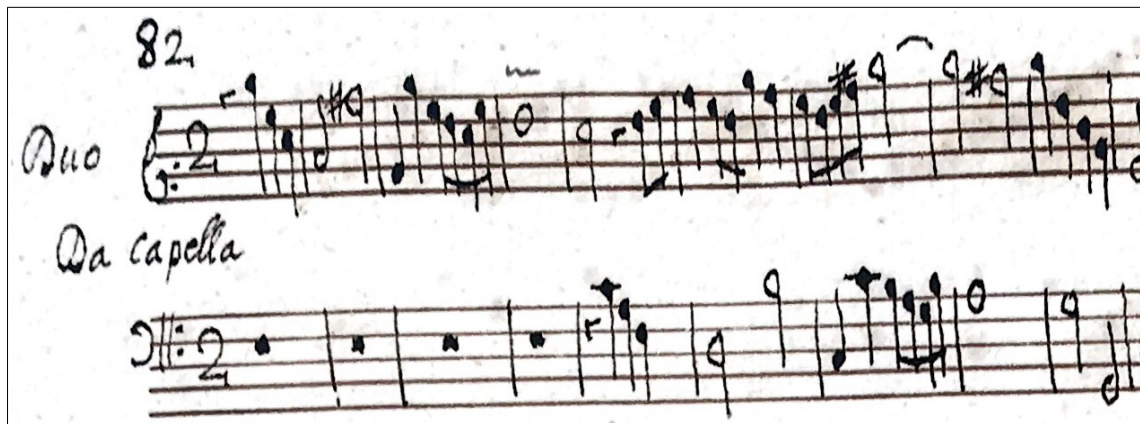
The discussion of the previous *Duo* also somewhat applies to the other organistic *duo*, called *Duo Da capella*, in Ex. 7.7, which appears on page 82 of the manuscript score. One difference is that “*Da capella*” means “from the chapel” in Italian. Therefore, this piece might be intended for a smaller chapel organ, and not the *grand orgue* of the Saint-Lambert Cathedral. This *duo* implies a duet between two manuals, leading to the assumption that the chapel organ had two manuals. Schumacher mentions that Liégeois two-manual chapel organs typically contained a *cornet* of four ranks on both manuals (*grand orgue* and *positif*), with the configuration 8', 4', 2-2/3' and 1-3/5'. Thus, the *Quarte de Nasard* 2' (a type of flute stop) is not

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172. Isaac, “Hubert Renotte, musicien liégeois,” 22.



present. The reeds included a *Trompette* 8', *Voix humaine* 8', and *Clairon* 4'.<sup>173</sup> So, the *jeu de tierce* vs. *Trompette* registration for *duos* could be effective for this piece on a chapel organ.



Example 7.7. *The Duo Da capella* by Renotte

Later in this piece, in Ex. 7.8, a series of *coulés* (*appoggiaturas*) appears, which according to Brunold<sup>174</sup> are executed as eight eighth-notes of equal length but with the slurs intact, giving four groups of two notes each. Brunold supports this conclusion by citing an ornament table in Élisabeth Jacquet de La Guerre's *Pièces de clavecin* of 1707.



Example 7.8. *The Duo Da capella* by Renotte

173. Schumacher, "La facture d'orgues," 13.

174. Brunold, *Traité des signes et agréments*, 63.

### *Pièces de clavecin: Fuga à 2 (Performance Practice)*

In this two-voiced fugue, to quote Douglass, “the Fugue was normally, like the Grand Jeu, a vehicle for using reed sound.”<sup>175</sup> The reeds include the *Trompette* 8’, *Clairon* 4’, and *Cromorne* 8’, and perhaps only the first two of these were used in fugues, and they were supported by foundation stops. Fugues were played on a single manual, which also explains why there is no separation between the left and right hands in Douglass’s chart of fugue registrations.<sup>176</sup>

Ornamentation includes a *doublé* (i.e., a turn), as notated in Ex. 7.9 in measures 9, 13, and 14. According to Brunold, the *doublé* begins on the upper note above the printed note.<sup>177</sup> Besides the page number in the upper left corner of the manuscript page in Ex. 7.9, the other extraneous numbers are curious, but they seem to indeed be extraneous, being numerals higher than five and not corresponding to fingerings, so the Cerutti edition, rightly, omits these extraneous numbers.



Example 7.9. *The Fuga à 2* by Renotte, showing a *doublé* (turn) ornament

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175. Douglass, *Language of the Classical French Organ*, 108.

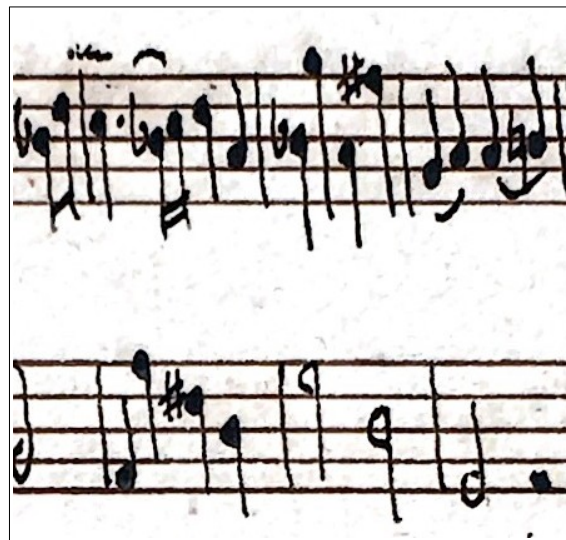
176. Douglass, *Language of the Classical French Organ*, 116, Chart.

177. The performance edition by Cerutti has mistakenly left out a trill that was in the manuscript score, towards the end of this piece.



Later in this piece, in Ex. 7.10, a *tremblement ouvert* occurs. If the termination notes are normal sized notes (not small-printed notes), there is to be a *point d'arret* (a pause) on the main note (in this case a C-natural), so that the trill stops on the C-natural briefly before the termination notes (B-flat and C) are played. Brunold supports this conclusion by citing François Couperin.<sup>178</sup> An example of the other type of *tremblement ouvert* (with small notes) follows in the next section of this chapter, in the *Pastorella*.

The discussion of this piece also applies to the other *Fuga à 2* that immediately follows it in the manuscript score that has much the same style.



Example 7.10. The *Fuga à 2* by Renotte, showing a *tremblement ouvert* (normal size notes)

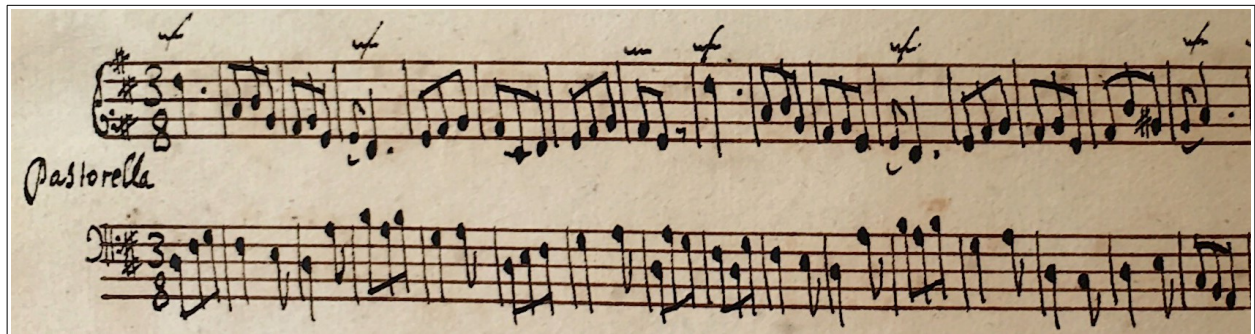
### ***Pièces de clavecin: Pastorella* (Performance Practice)**

While direct evidence does not exist of Renotte's preferred registration of this *Pastorella*, in Ex. 7.11, some broadly-related evidence-based possibilities are presented here. Pastoral music existed since antiquity, but in eighteenth century organ music the Pastoral is associated with

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178. Brunold, *Traité des signes et agréments*, 10-13.

Christmas music. The French Noelists like Louis-Claude Daquin (1694-1772) and Michel Corrette (1707-1795) arranged known Christmas song melodies into organ works called Noels.



Example 7.11. *The Pastorella* by Renotte

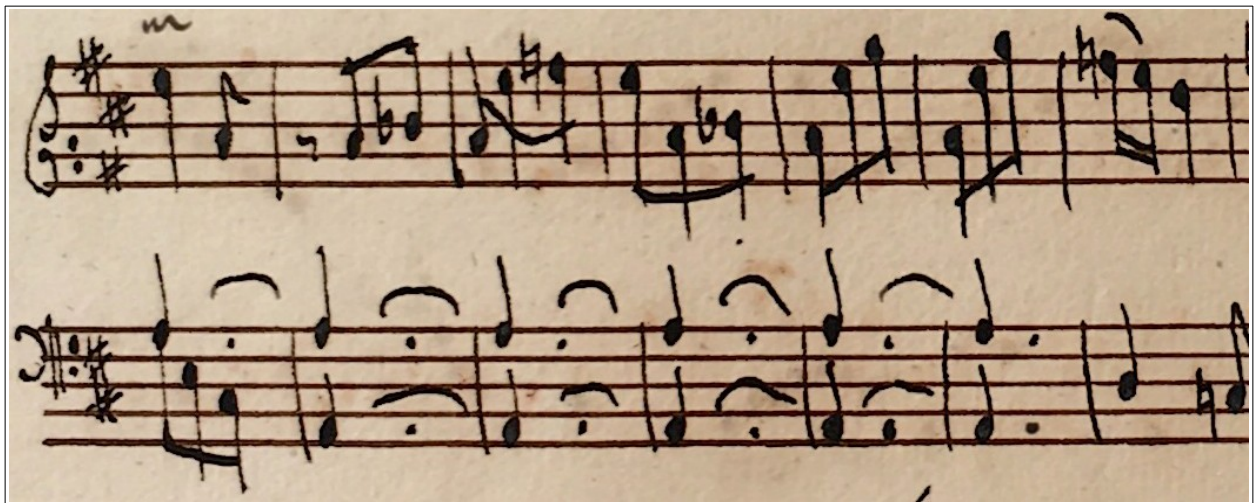
According to the *Grove* article entitled “Pastoral”, starting in the last half of the seventeenth century “...the French court indulged a taste for the pseudo-pastoral also in secular music: the bellows-blown bagpipe (*musette*) and hurdy-gurdy were cultivated in instrumental and operatic music. The *musette* in turn gave its name to a movement in many eighteenth century instrumental suites coupled with the *gavotte* and using drone basses.”<sup>179</sup> In fact, such a drone is seen in Ex. 7.12 of this piece.

Of note in the above quotation is the word “*musette*.” This should not be confused with the *Musette* organ stop but is rather a title often used for movements in a score.<sup>180</sup> A *musette* is a type of early bagpipe instrument. The organ mimicked the *musette* by using a drone in the bass

179. Geoffrey Chew and Owen Jander, “Pastoral,” *Grove Music Online*, *Oxford Music Online*, available at <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.40091>; accessed 28 December 2020. Quote from *Grove* on Pastorals: “Their tempo is often *larghetto* (although opinion about the correct tempo of Italian pastorals – whether they should be fast or slow – was not unanimous even in the 18th century); the time signature is often 12/8 or 6/8; the melodies are harmonized predominantly in 3rds and 6ths; long drone basses, or at least pedal points, on tonic and dominant are frequent; a distinction between concertino and ripieno groups of players is often drawn.”

180. Janet S. Tobiska, “The Noels of the Eighteenth-Century French Organ School” (DMA diss., University of Washington, 1980), 133, <https://digital.lib.washington.edu/researchworks/handle/1773/11226>.

voice. Indeed, the works labeled “musette” by the Noelist composers in France employed a drone note with a flute registration in the pedal, as for example in Daquin’s third noel, or in M. Corrette’s noel entitled *Quoy ma voisine, es-tu (fâchée)*. The *Musette* was also an organ stop in the reed family, although it appeared rarely and was unlikely to be present on Liégeois period instruments. The *Musette* organ stop is said to closely resemble either the *Schalmei* or the *Cromorne* organ stops<sup>181</sup>. The *Cromorne* was certainly available in the *positif* manual of period Liégeois organs.



*Example 7.12. The Pastorella by Renotte showing a drone on octave A-natural notes*

Given the above background on ‘pastoral’ pieces, one suggestion for mimicking a bagpipe (i.e., musette) is using a *Cromorne* stop (along with a *Bourdon* as the Noelists tended to use)<sup>182</sup> for the upper voice in Ex. 7.12. This is accompanied by a flute based or *jeu doux* registration (i.e., *Bourdon* 8’ and *Prestant* 4’)<sup>183</sup> in the lower voice on another manual. In other

181. Dom Bédos de Celles, *L’art du facteur d’orgues* (Paris: Dom Bedos, 1766), Tome 1, 55 (note 185), [https://imslp.org/wiki/L'art\\_du\\_facteur\\_d'orgues\\_\(B%C3%A9dos\\_de\\_Celles\\_de\\_Salelles%2C\\_Fran%C3%A7ois\\_Lamathe\)](https://imslp.org/wiki/L'art_du_facteur_d'orgues_(B%C3%A9dos_de_Celles_de_Salelles%2C_Fran%C3%A7ois_Lamathe)).

182. Douglass, *Language of the Classical French Organ*, 97.

183. Douglass, *Language of the Classical French Organ*, 125-126, Chart.

words, the upper voice has the *Cromorne* that mimics the overtones of the musette, and the lower voice on the *jeu doux* mimics the drone sound of the musette. To increase the level of drone, the *Cromorne* could be coupled down to the *jeu doux*, so that the *Cromorne* is present in both manuals. Indeed, in 1766 the organ builder Bédos de Celles recommended using a *Cromorne* to imitate a musette: “For a Musette - If there is a Musette stop on the organ, use it with the 8' Bourdon, and accompany on two 8's. Ordinarily, a lead weight is placed on the tonic and fifth for the Musette and the two melodic parts are played on the same combination, though the top may be played on the two 8's. On the Pedal, the tonic note is held on Flutes. If there is no Musette stop, then use the Cromorne without Prestant, and do all the rest as directed.”<sup>184</sup>

An alternative registration for the *Pastorella* is a lighter all-flutes registration, including a *Flûte* 8' (or *Montre* 8') and a *Flûte* 4' in the upper voice, and only *Flûtes* 8' in the lower voice. Such a light registration would allow the *Rossignol* (bird sounds) to be heard more clearly. In fact, according to the “Pastoral” *Grove* article, “animal and bird sounds were imitated.” Furthermore, it was known from Schumacher’s work that many Liégeois organs were equipped with a *Rossignol* (or *Double rossignol*) that generated bird sounds.<sup>185</sup> In modern organs, a *Rossignol* is unfortunately rare, however a commercial recording of Renotte’s *Pastorella* employs a *Rossignol*.<sup>186</sup> If there is no *Rossignol*, the organ builder Bédos de Celles suggested the following, “To imitate little birds - couple the Grand Orgue Petit Nasard to that of the Positif, and play a fourth higher or a fifth lower, the bass being very high. The chirping of little birds is imitated with scales, runs, and arpeggios, interwoven with trills and cadences. The bass should

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184. Douglass, *Language of the Classical French Organ*, 227.

185. Schumacher, “La facture d'orgues,” 15-16.

186. Hubert Renotte, “Pastorella,” on *Le grand siècle de l'orgue Liégeois*, Luc Ponet, Etcetera KTC1638, 2019, compact disc, <https://cuc-naxosmusiclibrary-com.ccl.idm.oclc.org/catalogue/item.asp?cid=KTC1638>.

be done in somewhat the same manner.”<sup>187</sup> In summary, there are several registration possibilities for the *Pastorella*, all of which are justified by historical evidences.

The ornamentation in the *Pastorella* includes a *tremblement ouvert* in Ex. 7.13, but with small-printed notes (as opposed to the normal sized notes in the *tremblement ouvert* in the above *Fuga à 2 piece*). These small notes for the trill termination are seen in Ex. 7.13, signifying that the trill continues, uninterrupted, to the following G-natural without a *point d’arret* (i.e., without a pause before the trill termination).



Example 7.13. The *Pastorella* by Renotte with a *tremblement ouvert* ornament (with small notes)

For articulation, if one listens to bagpipe or musette music, there is an absence of silence due to the constant presence of wind supply. The organ can immediately interrupt the wind supply when an organist lets go of the key, thereby creating an articulation break, but the wind supply creates a constant drone on a bagpipe type instrument. Therefore, a more connected articulation style might better fit this *Pastorella* piece. Choosing a registration with less chiff might help to achieve this articulation, namely by including some flute stops.

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187. Douglass, *Language of the Classical French Organ*, 228.

Other musette-inspired pieces are present in the manuscript. On page 4 of the manuscript score, Renotte composed a *Musette loureé* (heavy musette). And on page 24 is a *Rondeau en musette*, where much of the above discussion about the *Pastorella* may be applicable, as well.

### ***Pièces de clavecin: Other Pieces of Mention (Performance Practice)***

The above pieces by Renotte might be the only pieces that were intended for the organ from his *Pièces de clavecin*. It is not clear whether any of the remaining pieces were intended for the organ rather than the harpsichord. Nevertheless, a few performance related remarks can be made.

The four scattered march pieces in Renotte's *Pièces de clavecin* can be executed with a combination of *Trompette* and *Clairon* stops, in loose reference to the *Entrada de clarines*<sup>188</sup> or *Batalla de clarines*<sup>189</sup> of José Blanco de Nebra (1702-1768), which even though they are Spanish and they refer to the clarino trumpet (i.e., *Clairon 4'* stop) in their titles, they bare much compositional similarity to these marches by Renotte.

On page 64 of the *Renotte* manuscript, the *Rondeau loure* (heavy rondo) may refer to the registration being heavy rather than the tempo, because the meter is *allabreve* that signifies a quick, rather than heavy tempo. On the harpsichord, the heaviness could be effectuated with a double stringed 8' disposition. On the organ. this heaviness could be effectuated by adding 16' flute stops and perhaps a Tremulant.

The *Siciliana andante* on page 46 of the *Renotte* manuscript has such different characters between the right and left hands that the right hand could be soloed on a *cornet*, if played on the

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188. Wayne Leupold, *Volume 1: Spain 1550-1830*, Historical Organ Techniques and Repertoire 1 (Boston: ECS Publishing, 1994), 80.

189. Leupold, *Volume 1: Spain*, 114.



organ. Many of the plentiful *allegros* in this collection could be adapted to the organ with *duo*-like registrations on two separate manuals, or a *plein jeu* registration on a single manual.

### **Highlights of Performance Practice Recommendations in Renotte**

In this chapter, historical evidence about organ building was presented, including about the organ that Renotte played at the Saint-Lambert Cathedral, and about period organ building practices in Liège. These evidences helped to inform the registration decisions in this chapter about Renotte's organ works.

This chapter also shows how the line separating organ pieces from harpsichord pieces is not clear in Renotte's works. However, many pieces in this manuscript are adaptable to the organ, such as the *Pastorella*, or the four marches that appear throughout the collection. Renotte's descriptive piece titles give clues about the registration, such as the *Duo Da capella* that points toward the registration that might be found on a smaller chapel organ, and the *Pastorella* pointing to a *Rossignol* or a *Rossignol* substitute as proposed by Bédos de Celles.

## CHAPTER 8

### CONCLUSIONS AND FUTURE DIRECTIONS

This thesis makes significant inroads towards historically accurate performance decisions, which enable today's organist to more easily experiment with these pieces. Chapters 4-7 revealed the registration considerations in Scronx's *échors*, the registrations of dance-originated movements and the practicalities of playing the *port de voix* ornament in Chaumont, the registrations of choral passages and the need for embellishment in Babou, and the organ building historical evidence for registration and how to mimic bird sounds in Renotte. Throughout this thesis, recommendations were made regarding performance topics, including articulation, fingering, phrasing, tempo, rhythmic freedom/agogics, and *notes inégales*. Overall, for each piece, the performance decisions are whittled down to a range of possibilities, within a set of historically-based constraints.

The organist is not bound by these recommendations, however. For example, the *échors* by Scronx are historically deemed to have been played on a two manual instrument, with most of the evidence pointing in this direction, without complete proof. However, the performer could use three manuals, or at least experiment with this idea, and then make a performance decision to use three manuals because it was historically possible, even though less likely. So, a goal of this thesis is to arrive at the most likely historical interpretation, while showing how these conclusions were made, so that the reader and performer can make their own decisions.

Laukvik, in his epilogue, goes further by saying "An accurate performance of all the ornaments according to the sources, with historical fingering, etc., does not by a long way automatically confer on the interpretation in its entirety an authenticity or interpretational



greatness.” Furthermore, in support of spending some time to experiment with an organ score at the organ bench, Laukvik says to bring one’s “own imagination into play” when making performance practice decisions for a particular piece.<sup>190</sup>

Over the chronological timeline of works in this thesis, the progression from French towards more Italian influence is seen (e.g., descriptive titles for movements and other Italian characteristics), especially in the works by the later composers, Babou and Renotte. Overall, a fusion of French and Italian styles is the rule, rather than the exception, in these Liégeois organ works composed before 1750.

Given the rarity of recordings and scores in Appendices B and C, it is hoped that more recordings and score editions will be produced, which is also a possible future direction of this thesis. In fact, the only complete edition of the Babou manuscript in modern notation, edited by Hubert Schoonbroodt, is out of print and no longer commercially available. The anonymous manuscript of organ music that was discovered in Liège in 1973 is a further opportunity, as well, because it is not yet published in a modern notation score or in a facsimile.

Another future direction is the HPP analysis of the remainder of the pieces by these four composers, based on the inroads made in this thesis. Further adaptations of pre-1750 Liégeois harpsichord pieces to be played on the organ is another area of potential research. And given the wide range of potentially useful historical information that is likely still buried in church and library archives in Liège, it seems therefore, that this thesis is only the beginning.

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190. Laukvik, *Historical Performance Practice in Organ Playing*, 290.

## APPENDIX A—EUROPEAN DEGREE EQUIVALENCY



Université  
de Liège

### Équivalence d'études effectuées à l'étranger

Vu l'article 43 du décret du 31 mars 2004 définissant l'enseignement supérieur, favorisant son intégration à l'espace européen de l'enseignement supérieur et refinançant les universités;

Vu l'arrêté du Gouvernement du 28 août 1996 déterminant les conditions et la procédure d'octroi de l'équivalence des diplômes ou certificats d'études étrangers aux grades académiques;

Vu les règlements internes de l'Université de Liège;

Vu la requête introduite par Monsieur Tyler Andre ZIMMERMAN, de nationalité américaine, né le 16 janvier 1983 à Doylestown, Pennsylvania (Etats-Unis);

Vu l'avis émis par un membre du corps académique de l'Université de Liège ayant lu la thèse et rédigé un rapport sur les travaux de l'intéressé;

LE JURY DÉCIDE :

#### Article unique

Le diplôme de doctor of philosophy in chemistry obtenu par Monsieur Tyler Andre ZIMMERMAN à la University of Illinois (Etats-Unis) en 2010, est admis en équivalence du grade académique de **docteur en sciences** délivré par l'Université de Liège.

Fait à Liège, le

24 FEV. 2011

Le Secrétaire du jury

Le Président du jury



Par délégation pour le Recteur  
M. Marcourt

## APPENDIX B

### DISCOGRAPHY OF ORGAN WORKS

- Babou, Thomas. *Babou Thomas #1 Pièces orgue*. Jean-Pierre Silvestre, organist. Youtube, 2017. <https://www.youtube.com/watch?v=WjekMqoOvY4>.
- Babou, Thomas. *Babou Thomas #3 Pièces clavecin*. Jean-Pierre Silvestre, organist. Youtube, 2017. [https://www.youtube.com/watch?v=KvEDhQ\\_8i6w](https://www.youtube.com/watch?v=KvEDhQ_8i6w). The approach of filling in chords is taken in this non-commercial recording by the award-winning organist, Jean-Pierre Silvestre, available only on Youtube.
- Babou, Thomas. "Ouverture in C Major." On *3 Historical Organs in Zeeland*. Leen de Broekert, organist. Zefir Records ZEF9622, 2003. <https://cuc-naxosmusiclibrary-com.ccl.idm.oclc.org/catalogue/item.asp?cid=ZEF9622>.
- Babou, Thomas. "Fantasie du Cornet." On *La Fantasia (Organo Serassi, 1792-1796)*. Stefano Innocenti, organist. La Bottega Discantica, 2000, compact disc. <https://music.amazon.com/albums/B004S5OXYC>.
- Chaumont, Lambert. *Lambert Chaumont, Suites du livre d'orgue*. Hubert Schoonbroodt, organist. Koch Schwann 3-1278-2, 1992, compact discs. <https://music.amazon.com/albums/B083PSS25T>.
- Chaumont, Lambert. *Chaumont: Pièces d'orgue (Orgue J. Boizard à Saint Michel-en-Thiérache)*. Serge Schoonbroodt, organist. Tempéraments / Radio France, 1999, compact discs. <https://music.amazon.com/albums/B001FTKK4G>. According to the conclusions in this thesis, this recording seems less historically accurate than the one above by Serge's father Hubert Schoonbroodt.
- Foccroulle, Bernard, organist. *Anthologie de l'orgue liegeois*. Ricercar 5400439040922, 1981, compact disc. <https://cuc-naxosmusiclibrary-com.ccl.idm.oclc.org/catalogue/item.asp?cid=5400439040922>. This recording contains performances of organ works by Chaumont, Babou, and Scronx. It even contains a "con lacrima" organ solo work by Liège born but mostly Italian composer Johannes Ciconia (c.1370-1412). It also contains organ works by Simon Lohet (c.1550-1611), who may have been born in Liège but spent his life in Germany.
- Ponet, Luc, organist. *In Organis et in Discantu: Music from the County of Loon & the Principality of Liège*. Luc Ponet and Ensemble Utopia. Etcetera KTC1622, 2018, compact disc. <https://music.amazon.com/albums/B07KGLQ4Z7>. This recording does not contain music by any of the four composers, but it does show how the organ interacted with vocal forces in Liège and Wallonia in the seventeenth century.

Ponet, Luc, organist. *Le grand siècle de l'orgue Liégeois*. Etcetera KTC1638, 2019, compact disc. <https://cuc-naxosmusiclibrary-com.ccl.idm.oclc.org/catalogue/item.asp?cid=KTC1638>. This recording contains performances of organ works by Chaumont, Babou, and Renotte.

Tamminga, Liuwe, organist. “Echo for Keyboard in G major by Gerardus Scronx” and “Piece in C Major, Fanfare in D Major by Thomas Babou.” On *The Organs By Willem Hermans In Pistoia And Collescipoli*. Accent 10129, 1999, compact disc. <https://music.amazon.com/albums/B002B1UPHO>.

## APPENDIX C

### ORGAN SCORES OF SCRONX, CHAUMONT, BABOU, AND RENOTTE

#### Primary Source Scores

Babou, Thomas. “Livre d’orgue.” Score, 1710, Fonds ancien propre: manuscrits musicaux 18e (30). La bibliothèque du Conservatoire royal de Liège.

Chaumont, Lambert. “Pièces d’orgue sur les 8 tons avec leurs variétés, leurs agrémens, leurs Mouvemens et le Mélange des Jeux propres à chaque espèce de verset.” Transcribed by Daniélis. Score, 1696, Fonds Terry, Léonard ancien 18e (19). La bibliothèque du Conservatoire royal de Liège.

Chaumont, Lambert. “Pièces d’orgue sur les 8 tons.” Transcribed by Daniélis. Score, 1696, Photocopies de partitions en sauvegarde (53). La bibliothèque du Conservatoire royal de Liège. This is the photocopy edition of the manuscript in the previous citation above.

Renotte, Hubert. “Pièces.” Score, 1749, Fonds ancien propre: manuscrits musicaux 18e (30). La bibliothèque du Conservatoire royal de Liège.

Renotte, Hubert. “Pièces.” Score, 1749, Photocopies de partitions en sauvegarde (53). La bibliothèque du Conservatoire royal de Liège. This is the photocopy edition of the manuscript in the previous citation above.

Scronx, Gerardus. “Liber Fratrum Cruciferorum Leodiensium.” Score, 1617. Manuscrit 153. La bibliothèque de l’Université de Liège. <https://donum.uliege.be/handle/2268.1/4415>.

#### Facsimile Editions

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## APPENDIX D

### LECTURE RECITAL

#### I. LECTURE RECITAL INTRODUCTION

- A. Overview. Four pieces by different composers are presented chronologically by date of composition: Buxtehude, Clérambault, Bach, and Reger. Each piece is introduced by a lecture that demonstrates historical performance practices, followed by a complete performance on the Glatter-Goetz/Rosales organ in Claremont UCC in Claremont, CA.
- B. Lecture Format. The lecture for each piece is divided into two parts. The first part, **background information**, briefly covers history, analysis, and smaller historical practice considerations. The second part, **historical performance practice in-depth**, covers one performance practice topic in detail. The in-depth section tends to cover the topic with the most controversial decisions to make based on conflicting (or incomplete) historical evidence. The reasoning behind each performance choice is also explained. In order, the in-depth topics are registration, *notes inégales*, ornamentation, and articulation.
- C. Relationship of These Pieces to J. S. Bach. The pieces in this recital were chosen because of their stylistic relationships to J. S. Bach, who is the central figure of this recital. For example, Buxtehude was Bach's teacher. Clérambault's generation of French composers influenced Bach's style. The Bach piece in this recital (BWV 662) particularly shows this French influence. Finally, Reger was attempting to become the rightful successor to J. S. Bach and transcribed some of Bach's Great Eighteen (a set that includes BWV 662) for two pianos. Thus, the influences on J. S. Bach, and his influence on future composers like Reger, forms a theme throughout this lecture recital.

D. Commonality of Structures. The **Buxtehude and Bach** pieces are both preludes, a fantastic style (*stylus phantasticus*) prelude and a chorale prelude. The **Buxtehude and Reger** pieces include a *chaconne* and *passacaglia*, respectively, which are both based upon a ground bass. The **Buxtehude and the Clérambault** have in common that they are based on different psalm tones (tones V and II).<sup>1</sup> While noting these commonalities, the accuracy of historical performance practices nevertheless requires a separate analysis of each piece.

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1. Geoffrey Webber, "Modes and Tones in Buxtehude's Organ Works," *Early Music* 35, no. 3 (Aug. 2007): 357.



## II. DIETERICH BUXTEHUDE – PRELUDE, FUGUE & CHACONNE IN C (BuxWV 137)

### A. Background Information

1. History. Dieterich Buxtehude (1637-1707) was a Danish-German organist and composer. During his fifty-year career he served in only three churches, Helsingborg (now in Sweden) in 1658-1660, Helsingør (Denmark) in 1660-1668, and Lübeck (Germany) in 1668-1707.<sup>2</sup> The composition date for BuxWV 137 is unknown due to delayed publication, but evidence suggests that it was probably written after 1690.

2. Sources. The *Andreas Bach Book* (c. 1713) stored in D-Lem (Stadtbibliothek Leipzig) contains the first edition of this piece.<sup>3</sup> None of Buxtehude's original manuscripts survive. The lost manuscripts were in organ tablature, which had to be translated into staff notation, a process where mistakes of a third were common.<sup>4</sup>

3. Function. The piece is a prelude, where preludes developed out of the preamble, used before the church service. Buxtehude's predecessor at the Marienkirche in Lübeck, Franz Tunder (1614-1667) established "stock exchange" concerts (c. 1646) for the merchants exchanging items outside of the Marienkirche. Tunder is therefore credited with the elevation of the *praeludium* "to the level of art music, liberating it from its hitherto purely liturgical function." Similar to Tunder, Buxtehude<sup>5</sup> established evening

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2. Kerala J. Snyder, "Buxtehude's Organs. Helsingør, Helsingborg, Lübeck-1: The Scandinavian Organs," *The Musical Times* 126, no. 1708 (Jun. 1985): 365.

3. Johann Christoph Bach et al., *Andreas Bach Buch* (Ohrdruf, 1713).

4. Jon Laukvik, *Historical Performance Practice in Organ Playing: An Introduction Based on Selected Organ Works of the 16th-18th Centuries* (Carus: Stuttgart, 1996), 132.

5. Paul Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque* (London: Routledge, 2005), 109.

concerts called *Abendmusiken*, where he played music in a non-liturgical concert atmosphere. Therefore, this piece served as both a prelude and a concert piece.

4. Structure. This piece contains three sections: prelude, fugue, and *chaconne*. The final coda section occurs after the *chaconne*. The prelude begins with a pedal solo passage (a genre of organ music called pedaliter). The following fugue section is in four voices, and one interpretation is to increase registration over its length. The *chaconne* uses a ground bass pattern that repeats every three measures. After the *chaconne*, the coda has fast scales in the same improvisatory style as the beginning prelude.<sup>6</sup>

5. Stylus Phantasticus (Fantastic Style). The prelude and coda sections are in the free and improvisatory North German style (also called *stylus phantasticus*). The performance tempo is not regular, and there are many passages meant to impress or astonish the listener. The “fantastic style” developed out of Frescobaldi, through Froberger, and eventually into the organ music of North German composers like Buxtehude and J. S. Bach.<sup>7</sup> Demonstration of added ornamentation and rhythmic freedom in measures 7 to 11, showing the application of this style to the score.

## B. Historical Performance Practice In-Depth: Registration of BuxWV 137

1. Definition (Scaling). “The relationship between the length and diameter of a given pipe, and its progression throughout the compass of a rank of pipes.” Organ pipe families are scaled as flutes (wide), principals (intermediate), and strings (narrow).<sup>8</sup>

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6. Kerala J. Snyder, “Dietrich Buxtehude,” in *Grove Music Online* (Oxford University Press, 2001-), accessed September 27, 2018, <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.04477>.

7. Collins, *Stylus Phantasticus*, 75.

8. Edwin M. Ripin, et al., “Scaling,” in *Grove Music Online* (Oxford University Press, 2001-), accessed July 20, 2019, <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.24694>.

2. Definition (Pleno and Flue chorus). Pleno. “In 17th- and 18th-century music of northern Europe, the complete ‘flue chorus’ of the organ, with or without reed stops.”

Flue chorus. “A combination of the Principal stops of the organ [...] with mixtures.”<sup>9</sup>

3. Use of Mutation Stops. Wide scaled mutations such as the *Nasat 2-2/3*’ should not be used in a pleno registration, but a *Quinte 2-2/3*’ can be used on the Glatter-Goetz, because it is principal-like, being made from metal like the principals and not wood.<sup>10</sup>

4. Using the 16 Foot Reed. The 16-foot *Posaune* (trombone) reed in the pedal in ‘*phantasticus*’ sections was indicated in treatises by Niedt (1700) and Matheson (1739).

#### 5. Coupling Manuals Together in Pleno Registrations.

(1) A demonstration of the Claremont UCC organ (Glatter-Goetz) manuals, including types of organ stops. (2) According to a treatise by Johann Mattheson in *Der vollkommene Capellmeister* (The Perfect Chapelmaster) in 1739, coupling of the manuals is possible in a large pleno registration, especially when the coupled manual is registered similarly to the Great manual.<sup>11</sup> (3) Accordingly, the BuxWV 137 opening registration used on the Glatter-Goetz includes the *positif* to great coupler. The Great registration is 8-4-2 foot *Principals*, *Quinte 2-2/3*’, and *Mixture*. The *positif* registration is the same, minus the *Quinte*, and it is coupled to the Great manual. Demonstration of the pleno registrations.

6. Accumulated Registrations During the Fugue. The registration accumulates during the fugue section. Soft flutes are used, which are replaced by successive additions

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9. Don Michael Randel, ed. “Flue chorus,” “Organo Pleno,” in *Harvard Dictionary of Music*. 4th ed. (Harvard University Press, 2003-), accessed July 20, 2019, [http://ccl.idm.oclc.org/login?url=https://search.credoreference.com/content/entry/harvdictmusic/organo\\_pleno\\_lat/0?institutionId=2492](http://ccl.idm.oclc.org/login?url=https://search.credoreference.com/content/entry/harvdictmusic/organo_pleno_lat/0?institutionId=2492).

10. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 138.

11. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 137.

of principals, mixtures, manual changes, and manual couplers. The final registration, for the *chaconne*, has all manuals coupled together and coupled to the pedal. A *Trompette* 8' stop is added to the Great for the final coda, which is the first time in the piece that a reed is used in the manuals, effectively converting from a pleno to a solo registration.

7. Registrations on Buxtehude's Organ. Buxtehude composed this piece while at the *Marienkirche* in Lübeck, and later the organ was destroyed by the British bombing in 1942,<sup>12</sup> but the stop list was recorded by Niedt/Mattheson in 1721.<sup>13</sup> Comparing this instrument to the Glatter-Goetz, the *Principal* 32' and the *Gross-Possaun* 24' are unique in the pedal, in addition to the *Posaune* 16' that is common to both instruments.

<b>Die Orgel zu St. Marien, in Lübeck / hat 54. Stimmen.</b>  <b>Werck.</b>		4. Hohlflöte 4 5. Sesquialtera 2 fach. 6. Feld-Pfeiffe 2 Fuß 7. Gemshorn 2 8. Sifflet 1½ 9. Mixtura 8 fach. 10. Cimbäl 3 fach. 11. Krumhorn 8 Fuß 12. Regal 8	13. Vox humana 8 14. Scharff 4 a 5 fach.  <b>Pedal.</b> 1. Principal 32 2. Sub-Bass 16 3. Octava 8 4. Bauerflöte 2 5. Mixtura 6 fach. 6. Groß-Posaun 24 7. Posaune 16 8. Trommete 8 9. Principal 16 10. Gedact 8 11. Octava 4 12. Nachthorn 2 13. Dulcian 16 14. Krumhorn 8 15. Cornet 2
<b>Brust.</b> 1. Principal 16 2. Gedact 8 3. Octava 4		<b>Kuck Positiv.</b> 1. Principal 8 2. Bordun 16 3. Blockflöte 8 4. Sesquialtera 2 fach. 5. Hohl-Flöte 8 Fuß. 6. Quintadena 8 7. Octava 4 8. Spiel-Flöte 2 9. Mixtura 5 fach. 10. Dulcian 16 Fuß. 11. Baarpfeiffe 8 12. Trichter-Regal 8  (Dieses wird auch wohl von keiner nam. en Invention seyn.)	

12. Snyder, "Buxtehude's Organs," 427.

13. Friedrich Erhardt Niedt, *Musicalische Handleitungng zur Variation Des General-Basses* (Hamburg, rev. 2/1721): 189.

### III. LOUIS-NICOLAS CLÉRAMBAULT – SUITE DU DEUXIÈME TON (LIVRE D'ORGUE)

#### A. Background Information

1. History. Louis-Nicolas Clérambault (1676-1749) was a Parisian organist. He held organist positions at several famous churches in Paris (including *St. Sulpice*), and he was highly regarded in his own time. He composed in the French classical style but was also influenced by the Italian style that was adopted in Paris at the time.<sup>14</sup> The French classical style has its earliest example in the *Premier livre d'orgue* of Guillaume-Gabriel Nivers (1632-1714) published in 1665. Clérambault was part of the following generation of French classical style composers, with some of his contemporaries being François Couperin (1668-1733) and Nicolas de Grigny (1672-1703).<sup>15</sup>

2. Sources. The *Premier livre d'orgue* (First Organ Book) contains two suites. It was published in 1710 under the direction of Clérambault by the publisher Henri Foucault in Paris, the same publisher of Jean-Baptiste Lully (1632-1687).

3. Function. The *Suite du deuxième ton* (Suite on the Second Tone) refers to a psalm tone, as used for reciting the psalms.<sup>16</sup> This piece was meant to be used as an organ mass during Vespers, where the text of the Magnificat is alternated between a choir singing lines and representations of lines by the solo organ. Thus, a choir would sing a psalm tone to part of the Magnificat text in between each of the seven movements.<sup>17</sup>

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14. Louis-Nicolas Clérambault. *Premier livre d'orgue*, ed. Sandra Soderlund (Boston: ECS Publishing, 2000).

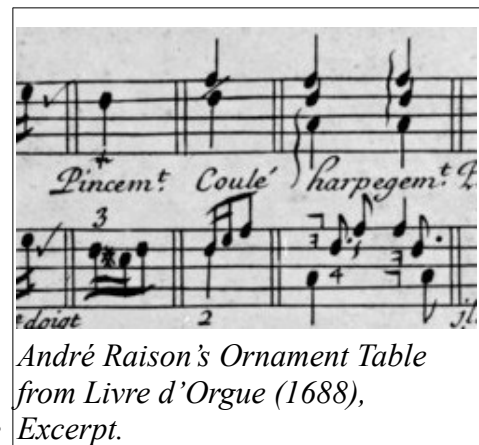
15. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 159.

16. Almonte C. Howell, Jr., "French Baroque Organ Music and the Eight Church Tones," *Journal of the American Musicological Society* 11, no. 2/3 (Summer 1958): 106.

17. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 160.

4. Structure. This piece is written in G minor. The Italian influence can be seen in the slurred trills in the *Plein jeu* first movement. Some movements are based on dances, including the *bourrée* (mvt. 2), *minuet* (mvt. 3), and *gigue* (mvt. 6). Movement 4 is a *Basse de Cromorne* that should imitate the broken chords of the *viola da gamba*, according to Gaspard Corrette (1671-1733) in 1703, resulting in holding the first note of arpeggiated chords longer in the manner of the *viola da gamba* stringed instrument.<sup>18</sup>

5. Ornamentation. The French classic style is very decorative, including many ornament symbols (*agréments*) and some written out ornaments in the score. Clérambault did not include performance indications in his *Livre d'orgue*, but its dedicatee was his teacher André Raison (c.1640-1719), and Raison included an ornament table with performance directions.<sup>19</sup> Frequent ornaments in this



piece include the *pincé* (modent), *coulé* (slide), and *harpègement* (up or down arpeggiation). Demonstration. Ornamentation of certain figures, of a recurring theme for example, was inconsistent in the score and missing sometimes, so some editors added these missing ornaments to modern performance scores. An articulation break must occur before each ornament to distinguish it from the surrounding notes.<sup>20</sup>

6. Registration. The registration is usually specified in the title of the movements, for example the fourth movement *Basse de Cromorne* employs a *Crumhorn* stop, and the

18. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 178.

19. André Raison, *Livre d'orgue* (Paris: chez l'Auteur, 1688), 6.

20. Clérambault, ed. Soderlund, *Premier livre d'orgue*, 9-16.

fifth movement is entitled *Flûtes*. The finale movement *Caprice sur les grand jeux* follows the French style “reed pleno” registration as described by Corrette (1703). The reed pleno has two rules: mixtures + reeds together are prohibited, and reeds + 8 and / or 2 foot principals together are prohibited. Therefore, a reed pleno includes 8’ flutes, 4’ principals, 8’ and 4’ reeds, and the *cornet* mutations (2-2/3’ and 1-3/5). <sup>21</sup> Demonstration. In the score, Clérambault indicated using the pedal *Trompette* 8’ stop (“*Pedale de trompette, si l’on veut*”) in the finale. More considerations exist than can be covered here.

## B. Historical Performance Practice In-Depth: Notes inégales (Inequality)

1. Definition (Notes inégales). “A rhythmic convention according to which certain divisions of the beat move in alternately long and short values, even if they are written equal.” <sup>22</sup>

2. Degree of Inequality. This ranges from an almost imperceptible lengthening (of the first of a group of two notes) in a ratio such as 5 + 4, called *lourer* in French in a treatise by Etienne Loulié (1654-1702), which was chosen for the opening of the *Plein jeu* movement. <sup>23</sup> The most common inequality is a 2 + 1 triplet pattern. The more extreme inequality is a 3 + 1 dotted pattern. <sup>24</sup>

### 3. Rules (When To Apply Inequality).

(1) The fastest note values in a section of music are normally played with inequality, i.e., generally eighth notes in cut time and sixteenths in common time.

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21. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 162.

22. David Fuller, “Notes inégales,” in *Grove Music Online* (Oxford University Press, 2001-), accessed July 13, 2019, <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.20126>.

23. Etienne Loulié, *Eléments ou principes de musique* (Paris: Christophe Ballard, 1696), 34.

24. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 171.

(2) The degree of inequality (dotting) increases at slower tempos, and the inequality is less perceptible at fast tempos.

(3) “In the 18th century inequality was associated with conjunct motion. A few writers (e.g., Couperin, 1717) said so explicitly.”<sup>25</sup>

(4) “...there are many references to how hard it was to give general principles (e.g., Bailleux, 1770) and to the fact that style and taste were the final arbiters.”<sup>26</sup>

#### 4. Exceptions (When Inequality Is Not Applied).

(1) Leaps or arpeggios that are more instrumental in style than vocal.

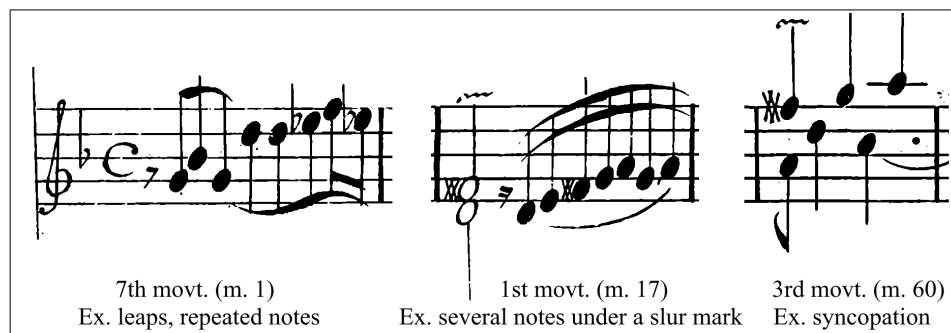
(2) Three or more notes under a slur mark; two slurred notes may still be unequal.

(3) Syncopated notes.

(4) Repeated notes.

(5) Pieces in the Italian style or fast pieces (marked *Gay*).

Demonstration of these score excerpts,<sup>27</sup> both with and without inequality applied.



The image displays three musical excerpts on staves, each illustrating a specific exception to the rule of inequality. The first excerpt, labeled '7th movt. (m. 1)' and 'Ex. leaps, repeated notes', shows a series of eighth notes with significant intervals between them. The second excerpt, labeled '1st movt. (m. 17)' and 'Ex. several notes under a slur mark', shows a group of eighth notes connected by a slur. The third excerpt, labeled '3rd movt. (m. 60)' and 'Ex. syncopation', shows notes with stems that cross the bar line, indicating syncopation.

5. Lombardic Inequality. A rare reversed inequality, where the first note is shorter than the second (i.e., following) note. In this piece, the *Récit de Nazard* movement includes a written out lombardic rhythm. The *Duo* movement in Clérambault contains a possible

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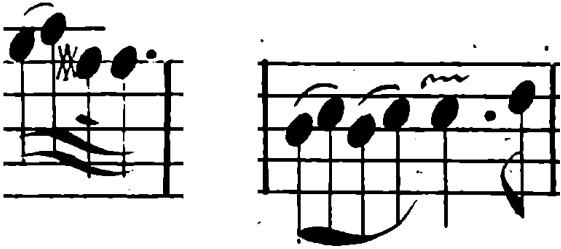

25. Fuller, “Notes inégales.”

26. Fuller, “Notes inégales.”

27. Louis-Nicolas Clérambault, *Premier livre d’orgue* (Paris: chez l’Auteur, 1710).



application of a lombardic rhythm, which follows the example of François Couperin's dotted two-note slurs in his *L'Art de toucher le clavecin* (1717). Demonstration of these examples with and without inequality applied.

 <p>6th movt. (m. 38)      2nd movt. (m. 43)</p>	 <p><i>Duo.</i> <i>Gay.</i> 2nd movt. (mm. 1-2)      (mm. 17-18)</p>
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6. When (Notes Inégales) Rules Conflict. The second movement is a *Duo*. According to Raison, a *Duo* should be played “quickly, freely and cleanly, and with eighth notes dotted,” and he uses the word *pointer* in French for “dotted,” which is known signify long-short inequality.<sup>28</sup> However, none of Raison's *Duos* are marked “*Gay*” (fast) like Clérambault's *Duo* is. Additionally, pieces marked “*Gay*,” according to the above rules (Exception no. 5), should be played without inequality (equal eighth notes) due to their fast tempo.

These rules therefore conflict, but experimenting with inequality in Clérambault's *Duo* shows that inequality would sound strange (possibly not conducive to dancing either) at this high speed. Demonstration. The inequality is thus left out of this movement. However, the conjunct passages and penultimate notes near cadences could have inequality applied.<sup>29</sup>

28. Clérambault, ed. Soderlund, *Premier livre d'orgue*, 13.

29. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 176.

#### IV. J. S. BACH – ALLEIN GOTT IN DER HÖH SEI EHR (BWV 662) À 2 CLAVIERS ET PÉDALE / IL CANTO FERMO NEL SOPRANO

##### A. Background Information

1. History. Johann Sebastian Bach (1685-1750) composed the majority of his organ works in Weimar, including the oft-studied *Orgelbüchlein* (Little Organ Book). This piece (BWV 662) is part of a collection of organ chorales (chorale preludes) called the Great Eighteen (BWVs 651–668) that Bach composed during his tenure in the Weimar court chapel during 1708-1717 (the organ was later demolished in 1756 due to balcony structural problems).<sup>30</sup> While the first versions of the eighteen chorales were composed in Weimar, in 1740 Bach began revising and assembling them in Leipzig.<sup>31</sup>

The “Great” part of the “Great Eighteen” seems to have been coined by Felix Mendelssohn (1809-1847) in his 1846 publication *15 Grosse Choral Vorspiele für Orgel von Johann Sebastian Bach*.<sup>32</sup> The eighteen chorale preludes are subdivided into various subgenres, including the chorale motet, chorale partita, ornamental chorale, cantus firmus chorale, and chorale trio. Of these, BWV 662 is classified as an ornamental chorale.<sup>33</sup> The genre of ornamental chorale first originated with Heinrich Scheidemann (1595-1663), was later developed by Dieterich Buxtehude (1637-1707), and was expanded upon by Buxtehude’s student J. S. Bach.<sup>34</sup> This piece’s German title roughly translates into

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30. Christoph Wolff and Markus Zepf, *The Organs of J. S. Bach: A Handbook* (Urbana: University of Illinois Press, 2012), 92.

31. Russell Stinson, *J. S. Bach’s Great Eighteen Organ Chorales* (New York: Oxford University Press, 2001), 30.

32. Stinson, *J. S. Bach’s Great Eighteen*, 117.

33. Stinson, *J. S. Bach’s Great Eighteen*, 4.

34. Stinson, *J. S. Bach’s Great Eighteen*, 8-16.

“Glory to God in the Highest” or “*Gloria in Excelsis Deo*” and is based on an early Lutheran hymn tune by Nikolaus Decius (1485-1541) that is used as the cantus firmus.<sup>35</sup>

2. Sources. The autograph manuscript (penned by J.S. Bach during 1740-1750 in Leipzig) of the Great Eighteen (including BWV 662) is located in the Staatsbibliothek zu Berlin. The earlier Weimar version (including the BWV 662a earlier version) is in the same library, but unlike BWV 662, it is not the autograph score but a scribed version by Bach’s student Johann Ludwig Krebs (1713-1780).<sup>36</sup>

3. Function. The function of BWV 662a in Weimar was liturgical, because chorale preludes are used to introduce hymns, or to begin a service as a prelude. During assembly and revision of the Great Eighteen in 1740-1750 in Leipzig, Bach was not obligated to write any organ music, so it is suggested that the function was to showcase diverse compositional styles and to formulate an advanced method of organ playing.<sup>37</sup>

4. Style. The cantus firmus in the soprano voice is played on a solo manual. The solo voice is ornamented in a style that reflects Bach’s assimilation of Italian violin music. Further Italian influence is seen in the Italian Concerto style, including a *ritornello* where the accompanied soprano solo is alternated with sections of accompaniment alone.

Identified as an ornamental chorale, this piece is highly ornamented with twelve ornaments appearing in the first three measures. This piece resembles the French classical

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35. Johann Sebastian Bach, *Allein Gott in der Höh sei Ehr (BWV 662)*, ed. Hans Klotz, Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke. Ser. 4, Orgelwerke, vol. 2, Die Orgelchoräle aus der Leipziger Originalhandschrift (Kassel: Bärenreiter, 1958), 67.

36. Johann Sebastian Bach. “Allein Gott in der Höh sei Ehr (BWV 662a),” score, c. 1710-1714, P 802, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, *Bach Digital*, accessed September 7, 2019, [https://www.bach-digital.de/receive/BachDigitalSource\\_source\\_00001776](https://www.bach-digital.de/receive/BachDigitalSource_source_00001776).

37. Stinson, *J. S. Bach’s Great Eighteen*, 56-63.

style in terms of ornamentation.<sup>38</sup> The earlier version of BWV 662 (called 662a) contains many, but less ornaments than the revised version, showing that Bach added and clarified ornamentation during revision. The parallel thirds and sixths in the alto and tenor lines are characteristic of the “love duet” style that Bach used in his Cantatas and Passions.

5. Registration. The ensemble registration for accompaniment consists of soft flute or string stops in the pedal (bass), alto, and tenor lines, with a separate solo registration in the soprano, such as the *cornet* combination of five stops, including flutes: 8’ 4’ 2’ and mutations: *Nasat* 2-2/3’, *Tierce* 1-3/5’ with optional tremulant.<sup>39</sup>

Demonstration of the opening accompaniment and the solo voice entrance. Based on period documents, the disposition of the Weimar Schlosskirche organ contained the required stops for a solo *cornet*,<sup>40-41</sup> including 8’ 4’ 2’ flutes and a *Sesquialter IV* (*Sesquialtera*) stop that combines the two mutations into one stop. J. S. Bach’s Weimar organ also included flutes (*Gedacks*) and string stops (*Viola da gamba*), and these are used together here in Claremont, CA for the ensemble registration. The *cornet* stops in Weimar were made of metal, while those on the Glatter-Goetz are made of wood.<sup>42</sup> Both the Glatter-Goetz and the Weimar organs included a tremulant on either manual, for optional use with the *cornet*.

## B. Historical Performance Practice In-Depth: Ornamentation

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38. Stinson, *J. S. Bach’s Great Eighteen*, 9-10.

39. Barbara Owen, *The Registration of Baroque Organ Music* (Bloomington: Indiana University Press, 1997), 165.

40. Wolff and Zepf, *The Organs of J. S. Bach*, 92.

41. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 223.

42. Stinson, *J. S. Bach’s Great Eighteen*, 59.

1. French influence. Bach copied out both Nicolas de Grigny's *Premier livre d'orgue* and d'Anglebert's (1629-1691) ornament table (Bach's copies survive in a Frankfurt library). Handwriting analysis suggests that Bach copied out the de Grigny as early as 1709,<sup>43</sup> during Bach's Weimar period and before he composed BWV 662(a) at around 1710 according to Stinson. During Bach's Weimar period, "distinctly *d'Anglebertesque* ornaments—the hooked *appoggiaturas* and the compound turn and trill signs—appear in great numbers."<sup>44</sup> All together, this suggests that the ornaments in BWV 662 were inspired by d'Anglebert's table of French ornaments.

2. Discretionary added ornamentation. According to te Velde, "Contrary to the requirements of correct performing practice in many of Bach's organ works, very few additions of ornaments seem to be necessary in the Eighteen Chorales."<sup>45</sup> However, one possible place for added ornamentation in BWV 662 is a slide from

the c-sharp to f-sharp in the first ending before the reprise, "in keeping with the Baroque tradition of varied reprises," see Figure 1. In fact, performers tend not to add much ornamentation, if any. For example, a recording by Joan

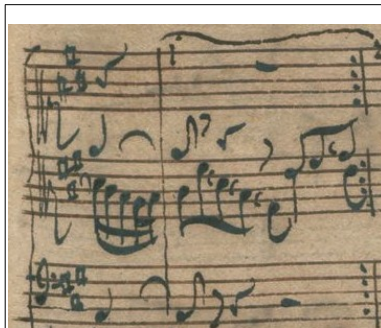


Figure 1: Showing where a discretionary slide may be added in BWV 662 (m. 17)

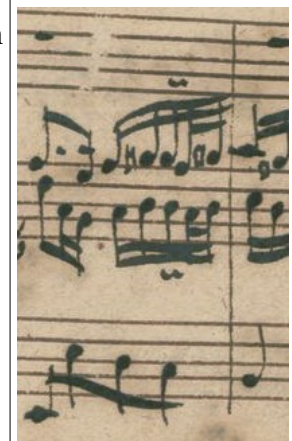


Figure 2: A double trill in BWV 662 (m. 4)

43. George B. Stauffer, "Boyvin, Grigny, D'Anglebert, and Bach's Assimilation of French Classical Organ Music," *Early Music* 21, no. 1 (Feb. 1993): 83

44. Stauffer, "Boyvin, Grigny, D'Anglebert, and Bach," 93.

45. Rebecca Groom te Velde, "Ornamentation in the '18': A New Look," *The Musical Times* 126, no. 1710 (Aug. 1985): 493.

Lippincott (1935-) embellishes the reprise, but the embellishment shows minimal deviation from the score by altering only two ornaments in the soprano line during the reprise.<sup>46</sup>

3. Performance of BWV 662 ornaments. This piece includes a hooked *appoggiatura* (*coulé*), slide, turn, trill, and double trill. As a general rule, an articulated break occurs both before and after each ornament, using the Baroque practice of articulated spaces between notes. *Appoggiaturas* will be discussed below. Turns can be played over the full duration of the note over which the symbol appears, or delayed and played faster towards the end of the note. The choice of speed is left to the performer and depends on musical context, such as tempo and whether the turn appears at a cadence.<sup>47</sup> A similar logic applies to the speed of slides. Trills start from the auxiliary (above) note, according to C.P.E. Bach.<sup>48</sup> Double trills are found in BWV 662, such as in the alto and tenor lines (Figure 2 above), which are simultaneously executed in the same fashion.

4. Trill speed. This Adagio piece has long duration trills in the soprano voice where trills have a beginning, middle, and an end. Trills are executed using “slow alternations and then to speed up gradually,” according to Friedrich Marpurg in 1765.<sup>49</sup> The final part, the trill termination, is sometimes written out by the composer, even for shorter trills as in Figure 2. The trill termination is usually slower or even played in tempo, as written. Therefore, the trill contour is from beginning to end as: slow-fast-slow.

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46. Joan Lippincott, “Allein Gott in der Hoh dei Ehr, BWV 662,” on *The Leipzig Chorales of J. S. Bach*, Gothic G-49099, 2009, compact disc.

47. te Velde, “Ornamentation in the ‘18’,” 489.

48. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 229.

49. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 229.

5. Trill termination speed controversy. However, according to Laukvik quoting C.P.E. Bach, the termination is “‘played in the same tempo as the last notes of the trill.’” This means that the trill has to be played faster than notated, ‘because the termination has to be as fast as the trill.’” The fast trill termination concept was echoed by Türk in 1789.<sup>50</sup> However, the trill terminations in BWV 662 also serve, in many places, as pickup notes as part of the primary subject. Therefore, the termination should be played as written, as part of the fugue subject,<sup>51</sup> see Figure 3. As the trill terminations are written out by the composer and can be interpreted as part of the subject, in this recital the terminations are played “as written” as pickup notes, resulting a the trill contour of slow-fast-slow.

6. Appoggiatura controversy. Some have suggested performing *appoggiaturas* before the beat, as shown for BWV 662 in te Velde’s article.<sup>52</sup> However, both Laukvik<sup>53</sup> and Stinson<sup>54</sup> disagree and suggest performing the *appoggiaturas* in BWV 662



Figure 3: Excerpts from BWV 662 showing the fugue subject alone (left) and the subject overlapping with the trill termination (center and right).

on the beat in a lombardic rhythm, and both authors show specific written-out examples for BWV 662. *Appoggiaturas* are on the beat in this recital, as in the Figure 3 passages.

50. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 232.

51. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 242.

52. te Velde, “Ornamentation in the ‘18’,” 492.

53. Stinson, *J. S. Bach’s Great Eighteen*, 96-97.

54. Laukvik, *Selected Organ Works of the 16th-18th Centuries*, 236.

## V. MAX REGER – INTRODUCTION UND PASSACAGLIA IN D-MOLL (WoO IV/6)

### A. Background Information

1. History. Max Reger (1873-1916) was a German composer and a transitional figure between nineteenth century-Late Romanticism and twentieth century-Modernism. Arnold Schoenberg (1874-1951) called Reger a “genius” in written letter, and Alban Berg (1885-1935) commented on how Reger influenced Schoenberg’s rhythmic irregularity and atonality. Paul Hindemith (1895-1963) referred to Reger as the “Last Giant in Music”.<sup>55</sup> Reger had developed an alcohol and tobacco issue after a year of military service (1896-1897), and he returned to his parents’ home in Weiden to recover (1898-1901). During this three year period in Weiden, Reger wrote the majority of his organ works, including this piece in mid-October 1899.<sup>56</sup> The earliest known performance was on September 26, 1901 in Greiz by organist Richard Jung (1861-1932).<sup>57</sup>

2. Sources. This piece was first published by Breitkopf & Härtel in 1900 in an Organ Album of 36 pieces of various composers commissioned by Ludwig Sauer (1861-1940, no relation to the organ builder Wilhelm Sauer) to fund the construction of a new organ in Kronberg. Reger assigned opus numbers, himself, to his major works. This explains why many of Reger’s smaller pieces, such as the piece in this recital, do not have opus numbers (WoO, *Werke ohne Opuszahl*).<sup>58</sup>

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55. Reinhold Brinkmann and Antonius Bittmann, “A ‘Last Giant in Music’: Thoughts on Max Reger in the Twentieth Century,” *The Musical Quarterly* 87, no. 4 (Winter 2004): 635.

56. John Williamson, “Reger, (Johann Baptist Joseph), Max(imilian),” in *Grove Music Online* (Oxford University Press, 2001-), accessed August 4, 2019, <https://doi-org.ccl.idm.oclc.org/10.1093/gmo/9781561592630.article.23064>.

57. Max Reger’s Works, Max Reger Institute, available at <https://www.max-reger-institut.de/en/max-reger/max-regers-works>; accessed 4 August 2019.



3. Function. Many of Reger's organ works were deliberately intended as secular concert works, and some were commissioned by his friend Karl Straube (1873-1950). The real purpose of this piece was the two friends trying to establish Reger's reputation as "the rightful successor to [J. S.] Bach."<sup>59</sup>

4. Style. While referencing the past and Bach's *passacaglia* (BWV 582), this piece also includes modern elements (such as chromaticism), and this produces a blending of styles from different eras, which some call "historicist modernism."<sup>60</sup> This piece bears resemblance to an earlier, more technically difficult *passacaglia* in Reger's Suite in E Minor ("Den Manen Johann Sebastian Bach"), Op. 16 (1895), where *Manen* is "spirit." The spirit of J. S. Bach is certainly alive in this piece.

5. Structure. The introduction uses chromaticism and many ascending and descending sequences. The *passacaglia* uses an eight measure ground bass pattern in D-minor in the pedal, which only changes to D major on the final iteration. A repeating five measure pattern is seen in the manuals at the first instance of sixteenth notes in the *passacaglia*. Also in the manuals, the note values get smaller from quarters to eighths, triplet eighths, sixteenths, triplets (i.e., oct-, non-, dec-, duodec-), and finally, ten-note rolled chords requiring all ten fingers.

6. Tempo. Three tempo indications are given in the score, introduction (Grave), *passacaglia* (Andante), and coda (Adagio). Tempo is an important consideration,

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58. Fritz Stein, *Thematisches Verzeichnis der im Druck erschienenen Werke von Max Reger* (Leipzig: Breitkopf and Härtel, 1953), 416.

59. Christopher Anderson, *Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition* (Routledge: New York, 2003), 11.

60. Walter Frisch, "Reger's Bach and Historicist Modernism," *19-th Century Music* 25, no. 4 (Fall 2001): 296.

requiring a balance between too fast and too slow. According to Laukvik, tempos that are too fast result in a “din of sound” due to the thick chords and echo effects of the recital hall or church. Too slow tempos result in a loss of energy.<sup>61</sup> Written comments from Reger and Straube, along with Reger’s Welte recordings, seem to indicate erring on the slower side of tempo, especially considering the density of the harmony and “the principle of the greatest possible clarity.”<sup>62</sup>

### 7. Registration and Dynamics.

Registration and dynamics are almost synonymous in the organ world. While Reger rarely indicated specific registrations, he provides detailed dynamic markings throughout the piece. The introduction section drops from the initial full organ to merely



Figure 4: Traditional Rollschweller (Left), Gottmadingen, Ger.<sup>63</sup>

“*forte* (manual) & *meno ff* (pedal)” followed by *cresc.* back up to a *fff* dynamic. The crescendo pedal (*Rollschweller*) in Fig. 4 (left side) adds/subtracts organ stops, operated by foot,<sup>63</sup> and it is useful for quick dynamic changes over a few measures.<sup>64</sup> In the *passacaglia*, Reger’s dynamic markings gradually increase upon repetitions of the ground bass in a terraced fashion: *ppp*, *meno ppp*, *cresc.*, *f*, *più f*, *ff*, *più ff*, couple manual II to I,

61. Jon Laukvik, *Historical Performance Practice in Organ Playing: Part 2 The Romantic Period* (Stuttgart: Carus, 2010), 83.

62. Sung Joo Kim, “Max Reger’s Symphonische Fantasie und Fuge, Op. 57: A Study of Thematic and Harmonic Structure and Issues of Performance Practice” (DMA diss., University of Washington, 2012), 94.

63. Andreas Schmidt, Gottmadingen-Lutherkirche-Spielhilfen-Fuss-1100x731.jpg. 2019. Photograph. *Orgel-verzeichnis*. <https://orgel-verzeichnis.de/gottmadingen-lutherkirche/>. Used with kind permission.

64. Laukvik, *Part 2 The Romantic Period*, 188.

*fff*, *più fff*, *cresc.*, and finally *organo pleno (tutti)*. The swell expression pedal (right) is used for the lower magnitude crescendo from *ppp* to *forte*.

## B. Historical Performance Practice In-Depth: Phrasing and Articulation

1. Riemannian Articulation. Generally, Baroque music is played with articulation and Romantic music in legato style, however this is too simplistic. At the time of this piece's composition in 1899, Reger had already studied theory with Hugo Reimann (1849-1919). Riemann shifted away from the convention of "hierarchically accented" bars (typically applied to Baroque music), and he replaced it with a phrase-oriented system. According to Reimann, individual phrases or motifs can either crescendo, decrescendo, or hairpin. In the organ world, Riemannian phrasing can be accomplished by articulation accents and dynamics changes.<sup>65</sup> Emphasis is typically added to the beginning of motifs or phrases by holding the first note(s) longer.<sup>66</sup> Demonstration.

The image displays two musical score excerpts side-by-side. The left excerpt is labeled 'Introduction (m. 11)' and features a treble and bass staff with a 'I. Man.' marking and a 'fff' dynamic. The right excerpt is labeled 'Passacaglia (m. 49)' and features a treble and bass staff with a 'più f sempre II. Man.' marking and a 'I. Man.' marking below the staff.

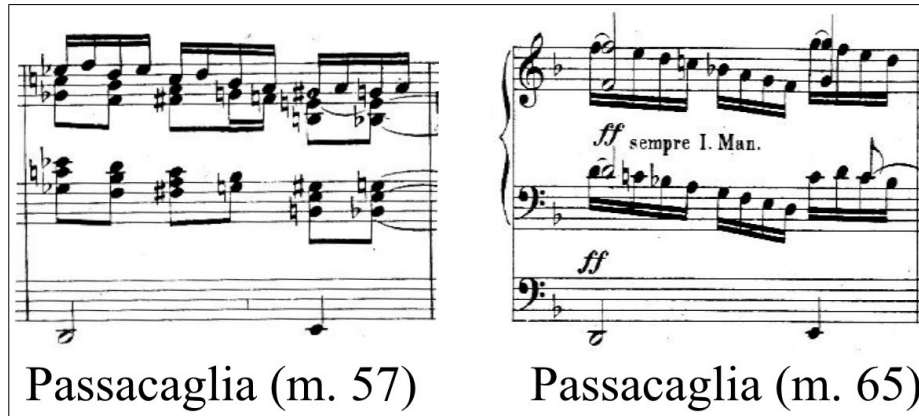
2. Articulation (Acoustical Considerations). A reverberant acoustic in a cathedral or a dry room can affect the appropriate degree of articulation. According to Laukvik, “a beautiful legato at the console may have a soupy, unclear effect in the room.”<sup>67</sup> To

65. Laukvik, *Part 2 The Romantic Period*, 253-259.

66. Max Reger, *Introduction und Passacaglia für Orgel* (Leipzig: Breitkopf & Härtel, 1900).

67. Laukvik, *Part 2 The Romantic Period*, 82-84.

increase the clarity in faster passages of multiple voices, the highest and lowest pitched voices can be played legato, and the inner voices are heard better (and easier to play without finger substitution) when slightly articulated. Two demonstration examples:



Passacaglia (m. 57)      Passacaglia (m. 65)

In a loud dynamic in a reverberant space, in the below example, the smaller notes (such as the sixteenth and thirty-second notes in the below example) would be drowned out. To be heard, they must be played broadly.<sup>68</sup> The pedal should be played as legato as possible, as it is the lowest pitched voice. The following example is demonstrated as the piece begins.



Introduction (mm. 1-3)

68. Laukvik, *Part 2 The Romantic Period*, 302.



*CGU Concerts*  
*at*  
*CUCC*

\*\*\*\*\*

*November 17, 2019, 4:15 p.m.*  
*Claremont United Church of Christ*  
*233 Harrison Ave., Claremont*

**Tyler Zimmerman**  
*organ*

**Program**

**Prelude, Fugue, and Chaconne [C], BuxWV 137**

**Dietrich Buxtehude**  
(b1637 d1707)

***Suite du Deuxième Ton***

**Nicolas Clérambault**  
(b1676 d1749)

*Plein Jeu*  
*Duo*  
*Trio*  
*Basse de Cromorne*  
*Flûtes*  
*Récit de Nazard*  
*Caprice sur les Grands Jeux*

***Allein Gott in der Höh sei Ehr, BWV 662***

**Johann Sebastian Bach**  
(b1685 d1750)

**Introduction and Passacaglia in D minor, WoO IV/6**

**Max Reger**  
(b1873 d1916)

**Organ: Glatter-Götz/Rosales, 1998**

This concert is given in partial fulfillment of the requirements for the Master of Arts degree for Mr. Zimmerman.

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Next CGU Concert:

Works by Debussy, Frolov, Kapustin, and Prokofiev

Eun Joo Lee, *piano*

November 20, 4:15 p.m.  
Claremont United Church of Christ

*Please turn off cell phones.*

## APPENDIX F

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