

Louis Marchand Complete Organ Works

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THE COMPOSER

Louis Marchand was one of those notorious personages in music history (rather like Don Carlo Gesualdo or Alessandro Stradella) who were best known to succeeding generations not for their music, but for the romantic anecdotes regarding their personal and professional careers. In the cases of such scandalous figures the anecdotes sometimes warrant repetition when they help to explain the pattern of artistic output.

Marchand, born in Lyon on the 2nd of February, 1669, was the son of an organist (a rather mediocre organist, we are told). The boy was a prodigy and at the early age of fourteen had already been taken on as organist at the Cathedral of Nivers, from which post he later advanced to the similar job at the Cathedral of Auxerre. In 1689 Marchand made the move to Paris. Though he aspired to an appointment at the Royal Court, none was available, so he settled for various jobs at the Church of the Jesuits in the Rue Saint-Jacques, at Saint-Benoit, at Saint-Honore and at the Church of the Franciscans.

These many changes of professional work in Paris were most likely not all voluntary. There is ample evidence that Louis Marchand was a highly temperamental and difficult person. In his professional ambition, furthermore, he was unprincipled. At one point for example, in 1691, he fixed his sights on the organist's position at the Church of Saint-Barthelemy held by Pierre Dandrieu. Marchand conspired with a certain Henry Lescloppe, an organ builder, who produced a fraudulent letter intended to expose Dandrieu, who was a priest, in a scandalous liaison with a *fille de joie*. The plot backfired, and Marchand and Lescloppe were required to pay damages to Dandrieu.

In 1706 Marchand, at the age of thirty-seven, finally attained the prestigious appointment to the Chapelle Royale, as successor to Guillaume-Gabriel Nivers, who had retired at the age of seventy four. Even there, however, problems of temperament continued to pose difficulties for Marchand. Among other things he was a philanderer and grossly neglected his wife, who took suit against him, addressing her appeal to the King, Louis XIV. The King decreed that half of Marchand's salary should be paid to his estranged wife; whereupon the musician in revenge, while performing for the Mass in the Royal Chapel, walked away from the console in the middle of the Mass pronouncing that if the King was paying half of his wages to his wife, his wife could play the rest of the service for the King. For this impudence Marchand not only lost his job but was exiled from France.

As a result Marchand undertook a tour of Germany in search of employment there. In Dresden he received an appointment as organist to the King of Poland, thus inciting the professional jealousy of various local musicians at the court. These engineered a contest between Marchand and an impressive young virtuoso from nearby Weimar - one Johann Sebastian Bach then about thirty-two

years old. On the morning when the contest was to have taken place Marchand took French leave on the fast coach, so producing a story that has been repeated with chauvinistic relish by many a German historian over the centuries.

Some sixty years after the incident, in fact, the English music scholar Charles Burney picked up the story while traveling in Germany and recounts it thus:

The challenge which he [Bach] received, and accepted, from the celebrated French organist Marchand, at Dresden, is well known in Germany. Upon the arrival of Marchand in that city, after he had vanquished all the organ-players of France and Italy, he offered to play, extempore, with any German whom the King of Poland could prevail upon to enter the lists against him; no one at Dresden had the courage to encounter so successful a champion, but an express being sent to Sebastian Bach, who was at that time a young man, and residing at Weymar, he came away immediately, and, like another David, vanquished this Goliath. It must not, however, be concluded from hence, that Marchand was a mean performer; if that had been the case, the victory over him would have added nothing to the fame of his competitor. It was an honor to Pompey that he was conquered by Caesar, and to Marchand to be only vanquished by Bach. (*The Present State of Music in Germany*, London 1773, Vol. II, 8lf.)

On his way back to France Marchand enjoyed a further triumph in Strasbourg, playing the famous Andreas Silbermann organ in the cathedral there. Having been allowed to return to Paris, he resumed his former position at the Church of the Franciscans, where, presumably, he remained until his death, in 1732. His last years are said to have been spent in poverty and misery.

Marchand seems to have had an impressive reputation as a teacher, although he had few pupils (among them, however, were Du Mage and Daquin). He was apparently very demanding, and charged an outrageous fee. Some reports suggest that as a performer he was something of a paradox. While on the one hand he had a wide reputation for his ability to dazzle audiences and to vanquish competitors with the brilliance of his improvisations, he is reported to have had a certain disdain for the public, preferring to play for a handful of discriminating listeners. It is true that some of the most difficult effects in his surviving organ works are appreciable only to the ear of the connoisseur: e.g., the double pedal in the *Dialogue* in *Book One*, or the four-keyboard Quatuor in the same book.

THE SOURCES

The only music that Marchand published in his lifetime were two volumes of music for the harpsichord, issued in Paris in 1702 and 1703. These volumes were dedicated to Louis XIV and probably paved the way to an appointment at the Royal Chapel. Although one volume of Marchand's organ music was published after his death (in the undated *Pieces choisies pour l'orgue*) the important sources of this repertory are all manuscripts, in Berlin, Schwerin, Paris, and, most important, in the Bibliotheque Municipale in Versailles.

Marchand's organ repertory probably all dates from the composer's early years in Paris, from the period before his appointment to the Royal Chapel. The *Dialogue of Book Three* we know to have been composed in Paris in 1696. Marchand was chiefly an *improvisateur*, and, like all musicians who normally create on that basis, was disinclined to commit his art to the written page. What organ music he took the trouble to write down was most likely intended for presentation as examples of his work on occasions when he applied for an appointment. As such, this repertory is probably to be viewed as a young virtuoso *improvisateur's* own selection of some of his most interesting, thoughtful and ingenious material.

A modern edition of Louis Marchand's surviving organ music was published at the beginning of this century by Alexandre Guilmant and Andre Pirro in the series *Archives des Maitres de l'Orgue* (1901/4). This highly dependable edition, reprinted by Schott in 1967, has served as the basis for the present recording, and was used in consultation with the new *edition integrale* by Jean Bonfils (Les Editions Ouvrieres, Paris, 3 vols., 1972/4). In the Bonfils volumes the student can consult a small miscellany of fragments that were omitted by Guilmant and Pirro. These fragments did not merit inclusion in this recording - which otherwise stands as the first complete recording of the known organ repertory of Louis Marchand.

The editorial titles found in the classic *Archives* edition have been retained here for the various untitled pieces in Books Two, Four, and Five, and these are given in parentheses. Some of the editorial suggestions for organ registrations that are provided by Guilmant (as well as Bonfils) have been honored by Mr. Taylor, although it has been necessary to interpret these sensitive matters in terms of the resources of the C. B. Fisk instrument in Boston's Old West Church - an organ that is marvelously suited to this music in its essential tonal flavor, though it makes no pretense at being a replica of any particular French Baroque instrument. (The Old West Church instrument is, however, sympathetically modeled on the Andreas Silbermann organ in the Abbey Church at Marmoutier in Alsace. See Mr. Fisk's statement in the [jacket notes for Frank Taylor's recording of music by Du Mage and D'Andrieu.](#)) Similarly, even some of the precise registrations found in the original sources have required skillful adaptation in terms of the instrument here employed.

THE MUSICAL STYLE

Like most of the French organ music of Marchand's era this repertory is elaborately sensitive and imaginative in the ways that it exploits the idiom of the contemporary French instrument. This interrelation of organ design and musical style, which is highly characteristic of French organ music over the centuries, has never been more precise than it was in this particular period. This almost obsessive concern for tonal effects is already elaborately evident even in the building contracts for French organs in the sixteenth and seventeenth centuries. These contracts are not merely lists of stops to be included in the new instruments, they itemize in detail the various *effects* and *combinations* that are required: e.g., a "stopped flute of eight-foot pitch that will combine with the nazard, which will be of lead," or "the principal and the octave should combine well and sound effectively with the tremulant." In the seventeenth and eighteenth centuries this characteristically French art of organ registration was subjected to the Rationalistic approach of the Age of Reason, and was codified in meticulous detail. More than a dozen treatises on the art of registration in French organ music were published between 1665 and 1766, and stand as the organist-composer's response to Rene Descartes's epochmaking *Discourse on Method* (1637). These treatises are presented in translation in Fenner Douglass's *The Language of the Classical French Organ*, Yale University Press, 1969. The elaborate process set forth in these treatises was not merely in the service of Reason, however, it was in the service of Art. A close study of the French organ repertory of the time reveals that this music constantly took into account such matters as general sonority, the timbre of individual choruses, the color of particular stops, the speech characteristics of these stops - even the varying speech characteristics of a single 6 stop in the several ranges of the keyboard. The effects are sometimes very obvious, as when they are a matter of contrast between two stops or two choruses on different manuals; but they are sometimes extremely subtle, as when they affect the harmonic style that is appropriate when using stops with salient overtones that are not altogether pleasing in every harmonic combination. In sum, this music is as lovingly aware of every virtue - even every fault - of the contemporary French organ as such a composer as Mahler was lovingly aware of every virtue and fault of each instrument in the vast orchestra for which he scored his music. In the context of such awareness of every shading of sound, even presumed faults are transformed to artistic advantage. And to think of such music apart from the composers' fascination with instrumental sounds is to miss the point. In view of this attitude regarding the effectiveness of certain instrumental sounds for certain music, and vice versa, one can't help wondering about Marchand's defection in Dresden. In retrospect his behavior on that occasion seems to merit a more sympathetic judgement than that arrogantly proposed by all those German chroniclers - or even that

of the more objective Burney. Given the fact that - as the present recording demonstrates anew - French organ music comes to its own only when heard with timbres and sonorities that those French composers had in mind, Marchand's art would have been displayed to fundamental disadvantage on an organ so radically different in character as those of Northern Germany. The man did well to renege, for on such territory the contest with Bach would have been patently unfair. One could as well imagine a great French chef permitting his culinary art to be judged in a situation where he had at his disposal only German vegetables, German herbs, German viands, German cheeses and German wines. The famous French nose for fine French flavors is not unlike the French organist-composer's ear for French organ sounds.

THE MUSIC

Book One

We cannot be certain whether Marchand composed these twelve pieces to be performed together in the present sequence (the one in which they are found in the original source, Ms. 61 in the library at Versailles). All twelve pieces are, however, in the same mode (the first mode), and the sequence is not only pleasing in its variety, but has a sense of architectural integrity, what with its introductory *Plein jeu*, its concluding *Dialogue*, and the careful spacing of such repeated genres as the *Basse de trompette* and *Tierce en taille*. (The pattern of events, furthermore, has a distinct relation to the *Book Three Dialogue*.) As might be expected, the aesthetic of French organ registration has a distinct influence on the drama and the logic in the overall organization of this suite.

I. *Plein jeu*. A broad five-voice texture, massive in its sonority as a result of having both tenor and bass parts played on the pedals with the trumpet stop (marked "pied droit" and "pied gauche"). These two lines, striding down the scale in parallel tenths, produce a sense of monumental introduction.

Registration: GT: 8' Trumpet, 4' Clarion, 4' Octave, II Sesquialtera
SW: 8' Violin Diapason, 8' Stopped Diapason, 4' Spitz
Flute, III Furniture
CH: 8' Chimney Flute, 4' Prestant, 2' Fifteenth, IV
Sharp, SW/CH
PED: GT/PED
Played on CH

2. *Fugue*. As a complement to the preceding, a bright four-voice fugue on a subject that cascades down the octave to bear on the leading tone.

Registration: GT: 8' Trumpet, 4' Clarion, SW/GT; CH/GT

SW: III Cornet, 8' Trumpet

CH: Cremona

Played on GT

3. *Trio*. An even gentler fugue, this one in three voices. The lowest voice often moves in long lines of eighth notes, performed here with *notes inégales*, in the style of the period.

Registration: GT: 16' Bourdon, 8' Spitz Flute (8ve higher), RH

SW: 16' Contra Hautboy (8vehigher), LH

Tremulant

4. *Basse de trompette*. A fanfare that features the bass range of the French trumpet stop. The reedy éclat of this stop in this particular register is exploited in a line that leaps athletically, sometimes over a range of two octaves. The trumpet is then pitted against a similar line in the incisive, fast-speaking *Comet de recit*, played by the right hand. This energetic encounter increases in excitement as the two voices swap phrases at intervals of one measure and less.

Registration: GT: 8' Trumpet, LH

SW: 8' Violin Diapason, 8' Stopped Diapason, RH alternating
with CH

CH: 8' Chimney Flute, 41 Prestant, 4' Night Horn, 2 1

Fifteenth, II Nazard-Tierce

8

5. *Quatuor*. A remarkable *tour de force* that requires the organist to perform a four-voice fugue with each line on a separate keyboard, each with a distinct registration. This difficult feat is accomplished by means of much hand stretching and ingenious fingering. The registration for a *quatuor* of this sort is found in Dom Bedos's *Art du facteur d'orgues* (1766-1778, pp. 528f): 1, *Cornet de recit*; 2 1 *Trompette* and *Prestant* of the *Grand Orgue*; 31 *Jeu de tierce* of the *Positif*; and 4, *Fla.te* on the *Pedalle*. Rarely in music does one find such exacting virtuosity concealed in a composition of such subdued character.

Registration: GT: 8' Prestant, 8' Spire Flute) RH

SW: 8' Trumpet, III Cornet j

CH: 8' Chimney Flute, 4' Night Horn, II Nazard Tierce,

LH

PED: 16' Sub Bass, 8' Rohrpipe

Tremulant

6. *Tierce en taille*. An expressive aria for the tierce stop, made to sound as pungent as tolerable through placement in the tenor range. The soft accompaniment is in character - now full of dissonances over a slow-moving pedal, now chromatic, now purely triadic, now drawn out with suspensions.

Registration: SW: 8' Stopped Diapason, 4' Spitz Flute, III Cornet, LH

GT: 8' Spire Flute, RH

PED: 16' Sub Bass, 8' Rohrpipe

7. Duo. A sprightly contrast to the above. The treble voice introduces a melody that is almost nervous in its use of ornamentation. The bass pursues this voice two measures later - and two octaves below. In a duo of this sort part of the fun is in hearing the bass pipes, with their slower speech, imitating the agile notes of the treble line. The chase accelerates in a passage marked "viste" (fast); and in the closing passage, marked "plus doucement et loure," the two voices grope their way to the double bar.

Registration: SW: 8' Stopped Diapason, 4' Spitz Flute, III Cornet, RH

CH: 8' Cremona, LH

Tremulant

8. *Recit*. A languorous aria that anticipates the mid-18th-century *style galant*.

Registration: SW: 8' Violin Diapason, 8' Stopped Diapason (accompaniment),
(swellbox closed)

CH: 8' Chimney Flute, 2-2/3' Nazard, RH (solo)

9. *Tierce en taille*. As in Number 6 above, the tierce stop is made to sound as sultry as possible in a melody that on one occasion sweeps down so low that it even dips below the bass part. With the tierce stop and the bass in this disposition, the prominent third sounding harmonic teases the ear to the verge of confusion.

Registration: SW: 8' Violin Diapason, 8' Stopped Diapason (accompaniment),
(swellbox almost closed)

CH: 8' Chimney Flute, 4' Prestant, II Nazard-Tierce,

LH (solo)

PED: 16' Sub Bass, 8' Rohrpipe, SW/PED

10. *Basse de trompette ou de cromome*. The jaunty melody that is introduced by a pair of treble voices is then declared in the bass range of the trumpet (as in Number 4 above). The wide leaps are the more exciting because of the slightly labored speech of the large reed pipes. A mannered delight

is taken in the confusion that results when a quick ornament is delivered on these reed stops in the bass range.

Registration: SW: 8' Violin Diapason, 8' Stopped Diapason, RH

GT: 8' Trumpet, LH

II. *Fond d'orgue*. A slow movement in which the broad tone of the foundation stops (uncolored by reeds or by harmonic additions) is ideally suited to the lingering on chromatic harmonies and the exploration of dissonant cross relations. This introspective experience prepares for the exuberant dialogue to follow.

Registration: GT: 16' Bourdon, 8' Prestant, 8' Spire Flute, 41 Octave,

SW/GT, CH/GT

SW: 8' Violin Diapason, 8' Stopped Diapason

CH: 8' Chimney Flute, 41 Prestant

PED: 161 Sub Bass, GT/PED

Played on GT

12. *Dialogue*. This theatrical finale opens with the full *Grand jeu* sounded in majestic dotted rhythm. The drama of dialogue is carried out in two stages. In a *dialogue en trio* the *Cornet de recit* is pitted against the *Cromome* in the positif, the contrast of timbre being accentuated by the location of these stops in audibly separated areas of the instrument. In the following section, which returns to the *Grand jeu*, the end of each phrase is repeated in echo. Through these devices the composition is structured on scaffolding that reveals the various divisions of the entire instrument.

Registration: GT: 8' Trumpet, 41 Clarion, 41 Octave, II Sesquialtera,

CH/GT

SW: 8' Stopped Diapason, 41 Spitz Flute, III Comet

CH: 8' Cremona

PED: GTIPED only

Section I played on GT

Section 2 (marked 3) RH on SW, LH on CH

Section 3 (*Grand jeu*) both hands on GT, lowest notes on PED

Section 4 (*Echo*) both hands on SW. From this point on hands alternate between *Grand jeu* on GT and *Echo* passages on SW Cornet. Last measures on GT.

Book Two

Book Two is arranged in two parts. The first of these is, like *Book One*, an array of twelve pieces - though not so architecturally organized as in the earlier case. Despite the miscellaneous character of

this set, when these twelve pieces are performed in sequence they afford a gratifying total experience (suggesting, perhaps, what it might have been like to hear the *improvisateur* Marchand in a concert). The individual pieces present interesting solutions to a variety of musical problems.

1. *Recit*. The term derives from the Italian *recitativo*; but in French organ music *recit*, by extension, comes to have rather different meanings. As a musical genre a *recit* is an aria-like composition featuring some particularly appropriate solo stop. The word also refers to a separate manual on the organ that is arranged to bring certain solo stops into prominence - such as the *comet de recit* (which is not, however, what is involved in this case). This *recit* is another of those languorous arias of an almost vocal character. The opening phrase is built on the descending chromatic tetrachord in the bass, which is the hallmark of the contemporary operatic *lamento*.

Registration: SW: r6' Hautboy, 8ve higher (box half closed), RH

CH: 8' Chimney Flute, LH

Tremulant

2. *Grand jeu*. A dialogue between the *Grand jeu* and the *Positiv*. At the end the triple meter moves into a broad duple feeling (the effect known as hemiola), which is extended several measures to the cadence.

Registration: GT: 8' Trumpet, 4' Clarion, 4' Octave, II Sesquialtera
(both hands alternating)

CH: 8' Chimney Flute, 4' Prestant, 2' Fifteenth, II
Sesquialtera

(both hands alternating)

3. *Trio*. A simple three-voice fugue in which each of the three sets of subject entries find the voices in a different relation to one another.

Registration: SW: 8' Stopped Diapason, 4' Spitz Flute, III Comet, RH

CH: 8' Chimney Flute, 4' Night Horn, II Nazard-
Tierce, LH

4. *Grand jeu*. Another dialogue between the *Grand jeu* and the *Positiv*, similar to Number 2, but somewhat grander. The rhythm is that of the sarabande, a noble dance in triple meter with a strongly accented second beat. This accent is normally produced by a lengthening of the second beat. That accent is strengthened here by frequent octave leaps in the bass, descending and ascending, which produce shifting weights in the general sonority. In addition, manual changes regularly occur on the second beat. The cadence again involves a subtle movement from triple to duple meter, a protraction of the hemiola effect.

Registration: Same as Number 2

5. *Basse de trompette*. A diminutive, particularly tuneful example of this favorite genre.

Registration: SW: 8' Trumpet, LH

CH: 8' Chimney Flute, 4' Prestant, 4' Flute, RH

6. (*Recit en fa*). In a recit such as this, where the composer has provided no specific registration, the organist can inflect the character of the piece through the choice of solo stop. The hautboy used in this case is in keeping with the straightforward diatonic character of both melody and harmonization - in contrast to the first piece in Book Two.

Registration: SW: 16' Hautboy, 8ve higher, RH

GT: 16' Bourdon, 8ve higher, LH

7. (*Piece en mi mineur*). Of all the organ works of Marchand this one has evoked the most frequent comment by various authors. It is an eccentric study in bizarre - though remarkably effective - chromaticism. With its sombre pace, its full four-voice texture, and its pungent dissonances, the piece is solidly in the tradition of the *fonds d'orgue*.

Registration: GT: 8' Prestant, 8' Spire Flute, SW/GT, CH/GT

SW: 8' Violin Diapason, 8' Stopped Diapason

CH: 8' Chimney Flute

PED: 16' Sub Bass, GTIPED

Played on GT

8. (*Fugue en fa*). A fugue that becomes increasingly assertive in character as each of the six entries of the subject is heard in an ever lower range of the keyboard - the sixth coming in on the bottom C.

Registration: GT: 8' Trumpet, 4' Clarion, SW/GT

SW: 8' Trumpet

9. (*Piece en mi mineur*). Another duo (like that in Book One, Number 7) in which similar material is heard in voices that are widely separated in range, generally by about two octaves. With registration such as that employed here the contrast is not merely a matter of color, but of speech characteristics, as well.

Registration: SW: 8' Stopped Diapason, 4' Spitz Flute, III Cornet, RH

CH: 8' Cremona, LH

10. (*Piece en fa*). Pieces 10 and 11 are in many ways similar - and thus are the more interesting for the ways in which they are different. Both are trios which are effective with *basse de trompette* registration. This piece is in duple meter, and is consistently fugal; that is, the subject continues to reappear in the upper parts even after the bass line has entered.

Registration: CH: 8' Chimney Flute, 4' Night Horn, RH

SW: 8' Trumpet (box almost closed), LH

II. (*Piece en fa, Basse de trompette*). In contrast, this piece is in triple meter. Furthermore, after the two upper voices have introduced the leading idea they assume an accompanimental role. The bass then presents the idea eight times, in a variety of keys, each time spinning out the idea in a new manner. The bolder trumpet used in this performance is altogether suited to the bolder role played by the bass line.

Registration: CH: 8' Chimney Flute, 4' Prestant, 2.' Fifteenth, RH

GT: 8' Trumpet, SW/GT, LH

SW: 8' Trumpet

12.. (*Piece en fa, Duo*). A duo rather similar to Number 9. With the two voices less widely spaced in range, however, the sense of contrast is less pronounced, giving a somewhat tighter effect.

Registration: GT: 8' Prestant, 8' Spire Flute, 4' Octave, 2.' Doublet,

II Sesquialtera, RH

CH: 8' Cremona, 4' Prestant, II Nazard-Tierce, LH

TE DEUM

The second part of *Book Two* is a group of fifteen pieces that comprise an organ *Te Deum*. In such a religious service (as in a French Organ Mass) the organist performs in alternation with the choir. The choir sings phrases of the liturgical Gregorian Chant, after each of which the organist improvises *couplets* based on those phrases of the chant that are not sung. (Such, at any rate, was the original practice.)

Marchand's *Te Deum* is similar to an organ *Te Deum* published by Nicolas Gigault in 1685 (*Archives de Maitres de l'Orgue*, Vol. IV, pp. 198-209). In both of these versions one observes that the first few couplets are dutifully based on the liturgical melody, which appears as a freely treated cantus firmus in the pedal. After this respectful nod to tradition, however, the organist cuts loose from the chant and invents a series of stylish organ pieces in the best manner of the day. Although in *Book Two*, in the manuscript, the numbering and identification of the *couplets* ceases after 9, the fact that the text of the *Te Deum* has thirty-one sections (in the modern Solesmes edition) makes it reasonably certain that these fifteen pieces constitute a full setting.

Hearing all fifteen pieces in uninterrupted sequence, as in this recording, suggests that part of the composer's intention in an undertaking of this nature is to produce a certain effect of continuity and overall shape. Several *couplets*, for example, end with half cadences, while the concluding *Grand Jeu* and *Plein Jeu* give an appropriate sense of *finale*. In the course of the whole experience the larger *couplets* present a fine selection of the most important genres that we have already come upon repeatedly in *Books One* and *Two*.

(The reader interested in a more detailed study of the *Te Deum* as set by Parisian organ composers in the period 1531 to 1819 is referred to the admirable notes in Jean Bonfils's Marchand edition, Vol. II, pp. II-IV.)

Registrations:

13. 1st Couplet (*Te Dominum*):

GT: 16' Bourdon, 8' Prestant, 8' Spire Flute, 4' Octave,
2' Doublet, VI Mixture, CH/GT

CH: 8' Chimney Flute, 4' Prestant, 2' Fifteenth, IV
Sharp

SW: 8' Trumpet SW /PED

PED: 16' Trombone (8ve higher)

Both hands on GT

14. (small *Plein Jeu*):

CH: 8' Chimney Flute, 4' Prestant, 2' Fifteenth, IV
Sharp

Both hands on CH

15. 2nd Couplet (*Tibi omnes angeli*) :

GT: 16' Bourdon, 8' Spire Flute (8ve higher)

Both hands on GT

Tremulant

16. 3rd Couplet (*Sanctus*): Same as 13.

17. 4th Couplet, *Recit sur le Comet* (*Sanctus Dominus*):

CH: 8' Chimney Flute, 4' Prestant, II Nazard-Tierce
RH

GT: 8' Spire Flute SW/GT, LH | SW: 8' Violin Diapason

18. 5th Couplet, *Basse de Tierce* (*Te gloriosus*):

SW: 8' Violin Diapason, 8' Stopped Diapason, RH

GT: 8' Spire Flute, 4' Prestant, 2' Doublet, II Sesquialtera,
LH

19. 6th Couplet: *Duo* (*Te martyrum*) :

GT: 8' Prestant, 4' Octave, SW/GT, RH

SW: 8' Stopped Diapason, 4' Spitz Flute, III Comet

CH: 8' Chimney Flute, 4' Prestant, 4' Night Hom, LH

20. 7th Couplet: *Basse de Trompette* (Patrem):
GT: 8' Trumpet, 4' Prestant, II Sesquialtera, LH
CH: 8' Chimney Flute, 4' Night Hom, 2' Fifteenth,
RH
21. 8th Couplet: Trio
GT: 16' Bourdon, 4' Clarion, LH
CH: 8' Chimney Flute, 4' Prestant, II Nazard-Tierce,
RH
22. 9th Couplet: *Plein Jeu* (Tu rex gloriae Christe):
GT: 16' Bourdon, 8' Prestant, 8' Spire Flute, 4' Octave,
2' Doublet, VI Mixture
CH: 8' Chimney Flute, 4' Prestant, 2' Fifteenth, IV
Sharp CH/GT
Both hands on GT
23. (Unnumbered Couplet):
GT: 16' Bourdon, 8' Spire Flute (8ve higher)
24. *Recit de Cromhome*:
CH: 8' Cremona, RH
SW: 8' Violin Diapason, 8' Stopped Diapason, LH
25. *Basse de Cromhome*:
CH: 8' Cremona, LH
SW: 8' Violin Diapason, 8' Stopped Diapason, 4' Spitz
Flute, RH
26. Duo:
GT: 16' Bourdon, 8' Spire Flute
CH/GT (8ve higher),
RH
CH: 8' Chimney Flute, 2-2/3' Nazard
SW: 8' Stopped Diapason, 4' Spitz Flute, III Comet, LH
27. *Recit*:
CH: 8' Cremona, RH
SW: 8' Violin Diapason, 8' Stopped Diapason, LH
(Box 1/2 closed)

28. *Grand Jeu*:

GT: 8' Spire Flute, 4' Prestant, II Sesquialtera, 8'
Trumpet, 4' Clarion CH/GT; GT/PED
CH: 8' Chimney Flute, 4' Prestant, 4' Night Hom, 2'
Fifteenth, II Nazard-Tierce, 8' Cremona
SW: 8' Stopped Diapason, 4' Spitz Flute, III Comet

1st section: GT both hands

2nd section: CH RH

SW LH

3rd section: GT both hands

4th section: CH LH

SW RH

5th section: GT both hands

6th section: SW both hands

Remaining sections alternating both hands between GT and SW

29. *Plein Jeu*: same as 13.

Book Three: DIALOGUE

. This is Louis Marchand's best known and most frequently performed organ work. In its grand proportions it is his most *avant-garde* conception, Marchand's age having been one in which composers in all areas of music were universally concerned with the challenge of organization on a large scale. This single work is, in effect, a compression of the sort of musical drama that is spread out over the twelve separate pieces in *Book One*.

The *Book Three Dialogue*, composed in Paris in 1696, has its historical ancestry in the keyboard fantasias and ricercares of the renaissance era, dating back a good one hundred and fifty years before this date. These had been works of an often rather severe character which built up their forms in a sequence of passages of varying texture, some of an imitative polyphonic character, others in a more sedate chordal style. By Marchand's time the earlier concern for variety had turned into an obsession with contrast, true to the spirit of the Baroque Era. The *Dialogue* is a study in contrast at many levels. Basically the contrasts are a matter of markedly shifting rhythms and exaggerated, varied textures; but these shifts are then accentuated and dramatized by exploiting the tonal resources of the French Baroque organ.

The *Dialogue* is structured in five sections which are almost theatrical in their sequence.

1. An opening fanfare in C major. Emerging from a double pedal point, the sonority builds from one to five voices.
2. A fast movement that begins in triple meter and progresses in four stages. A trumpet solo is first heard in the right hand, but then switches down to the left (at which point the meter almost imperceptibly shifts from triple to duple meter). The melody is next heard in rapid-fire alternation between the two hands. This involvement with alternation is then continued in the last of these stages, a section for the *Grand jeu*, with echoes at the end of each phrase.
3. A slow movement (marked "lentement") in the minor mode, similar to the introspective *Fond d'orgue* in *Book One*. This movement is arrested by a series of deceptive chords, alternately loud and soft, and then climaxes in a broad section built on a nobly marching bass line.
4. This solemnity is abruptly dispelled in a rakish *dialogue en trio* between the *Comet de recit* and the *Cromome* (similar to one found in the dialogue at the end of *Book One*).
5. A fugal movement in rapid six-four meter, to be played on the reed stops, but "legerement." The rollicking fugue subject is heard successively in five voices moving from the highest to the lowest range, with a resulting buildup in sonority (this sonority emphasized by several pedal points), and with a tumble of excitement as the new musical lines engage the increasingly larger trumpet reeds. The propulsion of this movement is reined in by a majestic final section, marked "Gravement."

Registrations:

Section I C̣ GT: 8' Spire Flute, 4' Prestant, II Sesquialtera, 8' Trumpet, 4' Clarion, SW/GT, CH/GT,
 GT/PED SW: 8' Trumpet, 41 Spitzflute, III Comet CH: 8' Chimney Flute, 4' Prestant, II
 Nazard-Tierce, 8' Cremona

Section 2 3 GT: RH
 CH: LH

Section 3 2 CH: RH
 GT: LH

Section 4 c̣ GT: RH
 CH: LH

Recit a la Basse: SW: 8' Stopped Diapason, 41 Spitz Flute,
 III Comet both hands

Recit au dessus: GT: RH, CH: LH

Grand Jeu: GT: both hands

Echo: SW: both hands

Grand Jeu: GT: both hands. Manuals alternating between GT and SW to conclusion of section

Section 5 *Lentement*: GT: 16' Bourdon, 8' Prestant, 8' Spire Flute, CH/GT, SW/GT, GT/PED

SW: 8' Violin Diapason, 8' Stopped Diapason, 4' Spitz Flute

CH: 8' Chimney Flute

at measure 23 of section *Grand Jeu* on GT alternates with echo on CH: 8' Chimney Flute and 2-2/3'

Nazard

Section 6 3 SW: 8' Stopped Diapason, 4' Spitz Flute, III Cornet, RH

CH: 8' Cremona, LH

Section 7 *Legerement* same as section r: Both hands on CH until measure 17 when LH goes to GT; both hands on GT at measure 27 to end

Section 8 2 *Gravement*: same as *Legerement* above plus PED: 16' Trombone.

Books Four and Five pose an interesting problem. Again we cannot be certain whether these two groups of pieces are simply a miscellany brought together in these volumes for the sake of preservation, or whether these groupings have some true *raison d'être*. The fact that the two books have many things in common, however, suggests that they were intended to serve the same purpose.

Books Four and Five are both made up of seven pieces which take about ten minutes in performance. Both books include a representative selection of favorite organ genres. The two books have in common, for example, a *fugue*, a *duo*, a *recit*, a *basse de trompette*, and a *tierce en taille* - and most of these are rather modest examples of these types. That is, the *basses de trompette* are less boisterous than others that we have come upon in the earlier books, and the *tierces en taille* are not so audacious in their plummetings into the bass range. Absent from *Books Four and Five* are any of those exciting and exhibitionistic *dialogues*. Most significant, perhaps, both of these books

conclude with a *tierce en taille* of somewhat retiring character, providing no sense of finale at all - in marked contrast to the concluding pieces in *Books One* and *Thiee*.

We can reasonably speculate that these two books represent music for some liturgical service (the same service, apparently, in both cases). If they were intended for the Mass, they could conceivably be pieces meant for performance at various points of the Ordinary. (See N. Dufourcq, "De l'emploi du temps des organistes parisiens," in *La Revue Musical*, nr. 226, 1955, pp. 35-47. The practice described in this article, however, is based on documents dating from 1622 - and practice varied not only from generation to generation, but even from one parish to the next.)

If the seven pieces were intended for performance in sequence this might have occurred either as preludial music, or during the Offertory or Communion, in which case the rather subdued *tierce 18 en taille* at the end of each set would have functioned as an effective bridge to the following items in the liturgy. Whatever the intent of these two similar books of seven pieces, listening to each group as a whole, one is struck by the reasonableness of the sequence, in particular by the ways in which so many of the pieces link to the next, even when they involve different keys. Above all, the pieces are pleasing in their variety, thanks to formats so well tested through long tradition.

Book Four

1. (*Recit*). This piece is in fact a duo, similar to No. 12 in *Book Two*.

Registration: CH: 8' Chimney Flute, 41 Prestant, 2' Fifteenth, RH

GT: 8' Trumpet, LH

2. *Fugue*. The five entries of the subject are in the familiar order, highest to lowest, with the resulting increase in sonority.

Registration: GT: 8' Spire Flute, 4' Prestant, II Sesquialtera, CH/GT

CH: 8' Chimney Flute, 4' Night Hom, II Nazard Tierce Both hands on GT

3. Trio. The spacing of the voices invites a separate registration for the lowest of the three lines.

Registration: CH: 8' Chimney Flute, 4' Night Hom, RH

SW: 8' Trumpet, LH

4. *Recit*. The melody is highly vocal in character, similar to the contemporary air *de cour*.

Registration: SW: 8' Violin Diapason, 8' Stopped Diapason (box closed), LH

CH: 8' Chimney Flute, 41 Night Hom, 2-2/3' Nazard, RH

5. Duo. As Dom Bedos informs us, duos lend themselves to the widest variety of registration effects. The solution here is similar to No. 7 of his section "Pam le Duo" (Vol. m, p. 525).

Registration: CH: 8' Chimney Flute, 4' Prestant, 2' Fifteenth, II

Nazard-Tierce, RH

GT: 16' Bourdon, 4' Octave, 4' Clarion, LH

6. *Basse de trompette*. One of the favorite gestures of a *basse de trompette* is a contour that is repeated in a descending sequential pattern - well illustrated in the middle of this piece.

Registration: CH: 8' Chimney Flute, 2' Fifteenth, RH

GT: 8' Trumpet, 4' Octave, LH

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7. (*Recit en taille*). This piece is here interpreted as a *tierce en taille*.

Registration: SW: 8' Violin Diapason, 8' Stopped Diapason, 4' Spitz Flute, RH

GT: 8' Prestant, 8' Spire Flute, 4' Octave, II Sesquialtera, CH/GT, LH

CH: 8' Chimney Flute

PED: 16' Sub Bass, 8' Rohrpipe, SW/PED, CH/PED

Book Five

1. *Basse de cromhorne ou de trompette*. Performed on the cromhorne, the bass line, with its frequent leaps of a tenth, has a singularly comic effect. Dom Bedos suggests that in a piece of this sort the cromhorne part should be played in imitation of an orchestral bassoon.

Registration: SW: 8' Violin Diapason, 8' Stopped Diapason (8' box half closed), RH

CH: 8' Cremona, LH

2. Duo. Dom Bedos describes a registration similar to the one used here (where the two voices of the duo employ a very similar group of stops), remarking that this is a favorite arrangement for such pieces and is effective "pour la grand execution."

Registration: CH: 8' Chimney Flute, 4' Night Hom, 2' Fifteenth, Nazard-Tierce, RH

SW: 8' Stopped Diapason, 4' Spitz Flute, III Comet, LH

3. *Recit*. When a *recit* is performed on a trumpet, says Dom Bedos, no other stop should be added to it.

Registration: SW: 8' Trumpet (box slightly closed), RH

CH: 8' Chimney Flute, LH

4. *Plein Jeu*. To suit the dignity of a *Plein Jeu* of this sort Dom Bedos prescribes "all of the diapasons, all of the open 8' stops, all of the bourdons, all of the doublettes, all of the fountitures, and all of the cymbales, on both the Grand Orgue and the *Positif*, with both manuals coupled."

Registration: GT: 16' Bourdon, 8' Prestant, 8' Spire Flute, 4' Octave,

2' Doublet, IV-VI Mixture, SW/GT, CH/GT

SW: 8' Violin Diapason, 8' Stopped Diapason, III

Furniture

CH: 8' Chimney Flute, 4' Prestant, 2' Fifteenth, IV
Sharp

PED: 16' Sub Bass, 8' Octave, 4'-2' Octaves, GT/PED

Both hands on GT

5. *Fugue*. The registration here corresponds to Dom Bedos's recommendation for "la Fugue grave."

Registration: GT: 8' Trumpet, 4' Clarion, CH/GT

CH: 8' Chimney Flute, 41 Prestant, II Nazard-Tierce,
8' Cremona

Both hands on GT

6. *Basse de trompette*. It is probably no coincidence that the penultimate piece in *Book Five*, as in *Book Four*, is a *basse de trompette*.

7. (*Cromhorne en taille*). The performance here is as a *tierce en taille*. Dom Bedos recommends that a melody of this sort be performed in a highly lyric manner, and ornamented with consummate taste.

Registration: CH: 8' Chimney Flute, 4' Night Horn, II Sesquialtera,
SW/CH,LH

SW: 8' Stopped Diapason, 41 Spitz Flute, III Cornet

GT: 8' Spire Flute, RH

PED: 161 Sub Bass, 8' Rohrpipes

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