

**French Baroque Organ Art:
Musique, Organ building, Performance**

Table of Contents

Introduction	5
Chapter I — Aesthetic and Stylistic principles of French Baroque Organ Art	12
1.1 — Etymological analysis of principal stylistic terms	12
1.1.1 — “Baroque”. Jean-Jacques Rousseau’s “Baroque Music” (1750/1766).....	12
1.1.2 — “Galant style”, “Rococo”, “Mannerism”, “Decadence”	23
1.1.3 — “French Classicism”.....	30
1.2 — Principles of Rhetoric, “Passions” and “Styles”	46
1.2.1 — Rhetoric and “Passions” in the 17 th century. “Accents”	46
1.2.2 — Rhetoric and “Passions” in the 18 th century. “Styles”	55
1.2.3 — Rhetoric and French Baroque Organ Art	64
1.2.4 — French Baroque Organ Art as a “stylistic” phenomenon.....	66
1.3 — “Pathetic”. “Pathetic eloquence”	70
1.4 — Concept of Rationalism.....	77
1.5 — “Light and Dark”	88
1.6 — Findings.....	94
Chapter II — French Baroque Organ Music: Theory and Practice.....	96
2.1 — The Liturgy and the Organ Art.....	96
2.1.1 — <i>Cæremoniale Episcoporum</i> (1600–1752)	98
2.1.2 — <i>Manuscrit de Troyes</i> (1630).....	104
2.1.3 — <i>Cæremoniale parisiense</i> (1662)	110
2.1.4 — <i>Cérémonial Monastique</i> (1669)	114
2.1.5 — Findings.....	116
2.2 — Organ genres in the context of Liturgy and Concert.....	119
2.2.1 — Mass	119
2.2.2 — Hymn.....	125
2.2.3 — Te Deum.....	131
2.2.4 — Magnificat	135
2.2.5 — Suite	139
2.2.6 — Noël	148
2.2.7 — Precursors of Organ Concerto: Offertory, Symphony, Carillon, pieces “for occasion”	153
2.2.8 — Concerto	156

2.3 — Harmonic systems	158
2.3.1 — The René Descartes' Harmonic system (1618/1650/1668)	160
2.3.1.1 — Effect of “Resonaiting”	160
2.3.1.2 — “Accords” (“Consonances”). “Arithmetic proportion”	164
2.3.1.3 — Theory of “Degrees”	169
2.3.1.4 — “Dissonances”	173
2.3.1.5 — General systematization of “Degrees” and Intervals	175
2.3.1.6 — Scale.....	177
2.3.1.7 — Theory of “Modes”	178
2.3.2 — The Marin Mersenne’s Harmonic system (1629/1636–1637)	181
2.3.2.1 — “Arithmetic proportion” and “Harmonic proportion”. “Arithmetic Middle”, “Harmonic Middle”, “Geometric Middle”.	
Theory of “Consonances” and “Dissonances”	181
2.3.2.2 — Chords.....	188
2.3.2.3 — Theory of “Degrees”.....	194
2.3.2.4 — “Diatonic Genre”, “Chromatic Genre”, “Enharmonic Genre”.	
Equal divisions	197
2.3.2.5 — Theory of “Modes”	204
2.3.3 — The Guillaume-Gabriel Nivers’ Harmonic system (1665–1683)	209
2.3.3.1 — Theory of “Degrees” and “Intervals”: from harmony of numbers — towards harmony of relations	210
2.3.3.2 — Theory of “Modes”. “Final”, “Mediant”, “Dominant”	213
2.3.3.3 — Theory of Mode’s “Transposition”	220
2.3.3.4 — Modes “by Dominant”	223
2.3.4 — The Joseph Sauveur’s Harmonic system (1700–1713).....	226
2.3.4.1 — “Fixed Sound”. “Vibrations”. “Beatings”	227
2.3.4.2 — “Fundamental sound”. “Harmonic sounds”.....	228
2.3.4.3 — Theory of “Intervals”. “Complement” to octave. “Sub-Intervals”	230
2.3.4.4 — “Diatonic”, “Chromatic”, “Enharmonic” systems.....	232
2.3.4.5 — “Tempered” system. “Merids”, “Eptamerids”, “Decamerids”	233
2.3.5 — The Saint-Lambert’s Harmonic system (1702, 1707).....	234
2.3.5.1 — Theory of “Intervals”. “Fundamental sound”	234
2.3.5.2 — Tonal “Modes”. “Tonic Note”	236
2.3.5.3 — “Perfect Chord”. “Reduction” of Numerated Chords to “Perfect Chord”	240
2.3.6 — The Jean-Philippe Rameau’s Harmonic system (1722–1750).....	242
2.3.6.1 — “Fundamental sound”. “Mixed principle” of Octave. “Harmonic sounds”	243
2.3.6.2 — Principle of “Double comparison” Theory of “Inversions” and “Reductions”	246
2.3.6.3 — “Perfect Diatonic system”. “Chromatic system”	249
2.3.6.4 — “Diatonic Genre”, “Chromatic Genre”, “Enharmonic Genre”. Composed “Genres”. “Geometric proportion”. Temperament.....	252
2.3.6.5 — Theory of “Intervals”	258
2.3.6.6 — Chords.....	261
2.3.6.6.1 — “Arithmetic proportion” and “Harmonic proportion”. “Harmonic Middle”. “Perfect Major Chord”.	
“Perfect Minor Chord”.....	262
2.3.6.6.2 — “Chords of seventh”	267

2.3.6.6.3 — Chord Inversions.....	269
2.3.6.7 — Theory of “Modes”. “Major” and “Minor”. Tonality.....	273
2.3.6.8 — Functionality.....	276
2.3.7 — Conclusion	280
2.4 — Principles of Musical Form.....	283
2.4.1 — Polyphonic forms	283
2.4.2 — Counterpoint and Harmony.....	291
2.4.3 — Rhetoric and Musical Form.....	293
2.4.4 — Metric Extrapolation phenomenon in the French Baroque era	301
2.4.5 — “Periodical” forms.....	307
2.4.5.1 — “Period”. Simple Periodical forms, composed Periodical forms	309
2.4.5.2 — Variations.....	312
2.4.5.3 — Rondo.....	315
2.4.6 — Rondo-Sonate. Sonate.....	318
2.4.7 — Suite. Forms of Organ Liturgical Suite.....	323
2.4.8 — Pictorial effects. Program forms	325
2.4.9 — Free (improvised) forms. “Prelude”. “To Prelude”.....	332
2.5 — Chronological Table.....	338
2.6 — Evolution of French Baroque Organ Music. Periodisation.....	338
2.7 — Findings.....	340

Chapter III — French Baroque Organ building: Organ Dispositions and Sound aesthetic..... 341

3.1 — The Renaissance Organ in France:	
background and establishment of the French Baroque Organ	342
3.1.1 — Organ building in the 14 th and 15 th centuries	342
3.1.2 — The Organ of the church of St. Michel, Bordeaux (1509–1511)	343
3.1.3 — The Organ of the church of St. Vivien, Rouen (1515).....	344
3.1.4 — The Organ of the Royal Chapel, Dijon (1560).....	346
3.1.5 — The Organ of the Cathedral of Notre-Dame, Reims (1570)	347
3.1.6 — The Organ of the church of St. Sulpice, Fougères (1594)	349
3.1.7 — General principles and evolution of Organ building during the Renaissance era in France.....	353
3.1.8 — The Organ of the church of St. Gervais and St. Protails, Gisors (1580) as a prototype of the French Baroque Organ	354
3.1.9 — Findings.....	358
3.2 — The French Baroque Organ: establishment of Organ Disposition-Type and principles of its evolution	359
3.2.1 — Organ building in the first decades of the 17 th century. The Organ of the church of St. Godard, Rouen (1632).....	361
3.2.2 — Organ builder – Organist – Composer	368
3.2.3 — The Marin Mersenne’s Organ building theory (1629/1636–1637).....	370
3.2.3.1 — Proportions of Lengths and Intervals.....	371
3.2.3.2 — “Diapasons” and “Temperaments”	372
3.2.3.3 — Types of keyboards.....	380
3.2.3.4 — Organ Dispositions	384
3.2.4 — Organ building in the 1640s and 1650s	393

3.2.5 — The Organ of the church of St. Germain-des-Près, Paris (1663)	399
3.2.6 — The Organ of the church of St. Louis-des-Invalides, Paris (1678–1683, 1687)	404
3.2.7 — The Organ of the church of St. Gervais, Paris (1628, 1649, 1684).....	407
3.2.8 — The Organ of the Cathedral of Notre-Dame, Rouen (1689)	410
3.2.9 — The Joseph Sauveur's Organ building theory (1700–1702)	414
3.2.9.1 — “Fixed Sound” in the Organ buiding system of Joseph Sauveur.....	414
3.2.9.2 — Structure of Organs.....	417
3.2.9.3 — Organ Dispositions	420
3.2.10 — The Organ of the Basilica of St. Quintin, Saint-Quintin (1697–1703).....	426
3.2.11 — The Organ of the Cathedral of Notre-Dame, Saint-Omer (1715).....	429
3.2.12 — The Organ of the Cathedral of Notre-Dame, Paris (1730–1733).....	431
3.2.13 — The Organs of the Abbey of St. Étienne, Caen (1737–1741–1747) and the Basilica of St. Martin, Tours (1761).....	435
3.2.14 — The Organs of the Royal Convent, Saint-Maximin (1772–1774) and the Cathedral of St. Cécile, Albi (1734–1736, 1747, 1778–1779).....	439
3.2.15 — The Organs of the Priory of St. Pierre and St. Paul, Souvigny (1783) and the Cathedral of St. Pierre, Poitiers (1787–1791)	445
3.2.16 — The dom François Bedos de Celles' Organ building theory (1766–1770–1778)	450
3.2.16.1 — The 1 st , 2 nd and 3 rd Organ Dispositions	451
3.2.16.2 — The 4 th , 5 th and 6 th Organ Dispositions.....	459
3.2.16.3 — The 7 th , 8 th and 9 th Organ Dispositions.....	464
3.2.16.4 — The 10 th , 11 th and 12 th Organ Dispositions.....	467
3.2.16.5 — The Concert and Residence Organs	470
3.3 — The Organs of the Palace of Versailles as type and exception	477
3.3.1 — The Organ of the Third Royal Chapel (1679–1681).....	478
3.3.2 — The Organ of the Fifth Royal Chapel (1709–1710)	481
3.3.3 — Restorations of the Organ of the Fifth Royal Chapel in the 18 th century as expression of evolution of the French Baroque Organ building.....	492
3.3.4 — The problem of contemporary restoration of a French Baroque Organ according to the historical concept.....	495
3.4 — Evolution of French Baroque Organ building. Periodisation.....	498
3.5 — Findings.....	502

Chapter IV — French Baroque Organ Performance: Methods and Fashions	504
4.1 — About specificity of Organ Performance	505
4.2 — Registration. Registrations-Types. Registrations-Genres	509
4.2.1 — Registration in France in the Renaissance era: <i>Instruction pour le jeu de l'Orgue</i> (ca. 1510)	513
4.2.2 — Creation of the categories “Plein jeu” and “Grand jeu”	519
4.2.3 — Jean Titelouze (1624, 1626).....	522
4.2.4 — Marin Mersenne (1629/1636–1637)	524
4.2.5 — Louis Couperin (1650–1659)	536
4.2.6 — Guillaume-Gabriel Nivers (1665)	537
4.2.7 — Nicolas Lebègue (1676)	540
4.2.8 — André Raison (1688).....	544
4.2.9 — Jacques Boyvin (1690).....	549

4.2.10 — François Couperin (1690)	553
4.2.11 — Joseph Sauveur (1702)	556
4.2.12 — Gaspard Corrette (1703).....	562
4.2.13 — Michel Corrette (1737).....	566
4.2.14 — Louis Claude Daquin (1757).....	570
4.2.15 — Dom François Bedos de Celles (1755/1770)	571
4.2.16 — Michel Corrette (1787).....	592
4.2.17 — Decomposition of the French Baroque Registration principles	600
4.2.17.1 — Jean-Jacques Rousseau (1750/1766).....	600
4.2.17.2 — <i>Encyclopédie méthodique</i> (1791, 1818)	603
4.2.18 — Evolution of French Baroque Registration principles. Periodisation	605
4.2.19 — Findings.....	606
4.3 — “Movement”, “Tempo”, “Character”, “Bar”, “Beat”	607
4.3.1 — René Descartes (1618/1650/1668)	608
4.3.2 — Jean Titelouze (1624).....	609
4.3.3 — Marin Mersenne (1629/1636–1637)	609
4.3.4 — Louis Couperin (1650–1659)	610
4.3.5 — Guillaume-Gabriel Nivers (1665)	611
4.3.6 — Nicolas Lebègue (1676)	612
4.3.7 — André Raison (1688).....	613
4.3.8 — Étienne Loulié (1696)	615
4.3.9 — Joseph Sauveur (1701).....	616
4.3.10 — Sébastien de Brossard (1701).....	616
4.3.11 — Saint-Lambert (1702).....	620
4.3.12 — Gaspard Corrette (1703).....	638
4.3.13 — François Couperin (1716)	639
4.3.14 — Jean-Philippe Rameau (1722)	640
4.3.15 — Michel Corrette (1737).....	646
4.3.16 — Jean-Jacques Rousseau (1750/1766).....	646
4.3.17 — Dom François Bedos de Celles (1755/1770)	650
4.3.18 — Michel Corrette (1787).....	653
4.4 — “Toucher”, “Manner”, Technique of Performance, “Articulation”	655
4.4.1 — About terminology	655
4.4.2 — Guillaume-Gabriel Nivers (1665)	657
4.4.3 — Nicolas Lebègue (1676)	659
4.4.4 — André Raison (1688).....	659
4.4.5 — Gaspard Corrette (1703).....	660
4.4.6 — François Couperin (1716)	661
4.4.7 — Dom François Bedos de Celles (1770–1778)	662
4.4.8 — Michel Corrette (1787).....	666
4.5 — “Inequal Notes”	666
4.5.1 — About terminology	667
4.5.2 — “Accents”. Jean Titelouze (1624)	668
4.5.3 — Guillaume-Gabriel Nivers (1665)	669
4.5.4 — André Raison (1688).....	670
4.5.5 — Étienne Loulié (1696)	670
4.5.6 — Sébastien de Brossard (1701).....	670
4.5.7 — Saint-Lambert (1702).....	671
4.5.8 — Gaspard Corrette (1703).....	672
4.5.9 — Jacques Martin Hotteterre (1707)	672

4.5.10 — François Couperin (1716)	672
4.5.11 — Michel Pignolet de Montéclair (1736)	673
4.5.12 — Jean-Jacques Rousseau (1750/1766).....	674
4.5.13 — Dom François Bedos de Celles (1778)	675
4.6 — Ornamentation.....	677
4.6.1 — Jean Titelouze (1624, 1626).....	677
4.6.2 — Marin Mersenne (1629/1636–1637)	678
4.6.3 — Guillaume-Gabriel Nivers (1665)	679
4.6.4 — Nicolas Lebègue (1676)	681
4.6.5 — André Raison (1688).....	682
4.6.6 — Jacques Boyvin (1690).....	683
4.6.7 — Gaspard Corrette (1703).....	684
4.6.8 — Jean-François Dandrieu (before 1738).....	686
4.6.9 — Michel Corrette (ca. 1740)	687
4.6.10 — Dom François Bedos de Celles (1778)	687
4.7 — Evolution of French Baroque Organ Performance. Periodisation	690
4.8 — Findings.....	692
 Chapter V — Theory of Proportions in France in the 17th and 18th centuries and French Baroque Organ Art	694
5.1 — Organ building	694
5.2 — Performance	697
5.3 — Music.....	699
5.4 — Theory of Proportions in the context of evolution of French Baroque Organ Art.....	701
5.5 — Findings.....	703
 Conclusion.....	705
 Misical Examples	709
Tables	733
Bibliography.....	819
 Table of Contents	842